

# SQUARE DANCING

NOVEMBER, 1981

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BOB RUFF  
To HALL of FAME  
(See page 11)

GENE W.  
ANTHONY  
'81

official magazine of The **Sins in Order** AMERICAN SQUARE DANCE SOCIETY

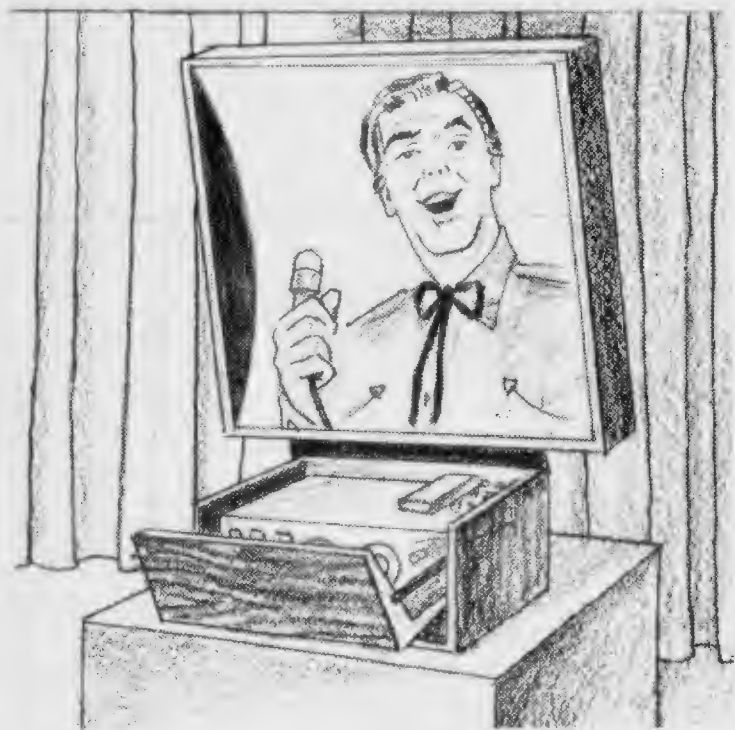


November, 1981

IN THE PAST 33 years square dancing has seen many changes, so many in fact that a Rip Van Winkle square dancer, taking a snooze in 1948 and waking up today, would be able to do little more than form a square in one of today's square dance clubs. On the other hand, if you, a dancer of today, were to be transported back 30 years in time, the calls would seem just as foreign.

Obviously change has become a way of life in our activity and, if the same rate of change continues during the next five years or so, how much of what we're doing now will even be recognizable in the mid '80s?

Modern technology, which saw us using lightweight public address systems with remote volume controls and record changers in the 1970's may, by 1983, see the first televised



square dances where a caller in Chicago calls simultaneously for clubs in 16 cities across North America, each with a giant screen ap-

propriately placed on the caller's stand.

Choreographers in June of 1984 may have created the first *cumulative basics programs* — a collection of 57 different basics in a specified order given a code-name and designed to be danced in 27 minutes without any additional cueing other than the initial signal: "Unicorn." Kinda' gets you thinking, doesn't it? (Well, back to 1981.)



## AS I SEE IT

bob osgood

### Another Year, Another Birthday

This time it's our 33rd and, broken down into bare statistics, this is our 396th issue, with a grand total of something like eight million copies since Volume One, Number One came out in November, 1948. This marks the beginning of the third consecutive year we have not increased our subscription rate. Now don't get the idea that we haven't been getting cost increases in everything from postage, paper, printing, typesetting etc. — we have! But our goal at the present time is to increase circulation during the coming months and raising prices is not an inducement to a potential or continuing subscriber. As we increase the volume, we'll be able to meet the rising costs. So, a year of SQUARE DANCING remains \$8.00, two years \$15.00. And a Happy Birthday to you too!



# SQUARE DANCING

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While back in our early days we felt that we'd have a struggle finding enough material to fill 48 pages each month, we've long since reached the point where 96 pages is barely sufficient to cover all there is to say. Because of the time lapse, much of this issue was put together during the summer months and right now, as you read this, we're planning through the Spring of '82.

As we have in the past, we'll be working on a number of theme issues in the coming year. January will list the Big Events of 1982 and February spotlights Square Dance Vacations. Tours, Cruises and Travel headline the March issue, Caller's Schools in April, the National Square Dance Convention in June and the 1982-'83 Directory in August. Perhaps you'd be interested in some of the feature projects we're researching for the months to come. Here are samples:

**Ten Ways to get the Greatest Pleasure out of Square Dancing** — We've taken the positive side in interviews with a sizeable number of square dancers, asking what makes the activity so special for them. You'll be interested in their responses.

**If It's Worth Doing, It's Worth Doing Right** — Given the job of running your square dance club, area association, chairing an area festival or setting up a leadership conference, what should you know? How do you inform your chairmen of what is expected of them? How do you avoid confusion and half-done jobs? You'll find the answers helpful.

**If It Ain't Broke — Don't Fix It!** — How many times have you seen newly elected club or association officers set out on a "let's change everything" crusade? How do you know what to leave alone and what really needs changing?

#### **Also, In The Hopper**

**Places to Dance** — from barn to the Hilton, a coverage of square dance facilities and a look at groups that have built their own halls . . . **The Direction Square Dancing is Heading** — We have agreed upon plateaus, workable definitions and timing for the basics. What else is necessary to maintain a healthy, growing activity? . . . **The Club — Let's Get to the Heart of the Matter** — Dancers around the world give their views on the criteria for a successful square dance club . . . **Your Association** — Does it exist just to perpetuate itself? . . . **Telling the Public** — Is square dancing ready for a major promotional campaign? The part played by Square Dance Week. Can the public image in the press, on T.V. and in the movies be improved, and how? . . . **What We Wear, and How to Wear It** . . . **Advanced and Challenge — Is it for Me?** . . . **Where is our Choreography Taking Us?**

These are just a few of the topics now in the works. **NEXT MONTH** — The December issue will include the 48 page, 4-color Illustrated Handbook for the Mainstream and Plus One and Two Basics (with sample of the Quarterly Selections), also a complete subject



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index for all of 1981 plus a wide assortment of holiday and other special features. Watch for it.

And now, for our Anniversary Issue. Read how one caller rates his ideal square dancer (next page), then Discover some key styling points and check out the Style Lab in full color. . . . Visit square dancers in Sweden and Turkey and enjoy a bit of everything that is a part of SQUARE DANCING — designed just for you.



# The Ideal Square Dancer

Kip Garvey, Union City, California

AM NOT 100% CERTAIN but it seems to me that at least twice each year I read an article in a square dance magazine about what dancers should make the "ideal" square dance caller. I have read these articles with great interest and have found them most informative.

Only once, that I can recall, did I read an article in which any particular caller expressed an opinion of what makes the "ideal" square dancer. In 21 years of calling, I don't think anyone has ever asked me — until last night. One of my dancers approached me with this question: "What do you think the ideal square dancer should be like?" I said quondry and, seizing upon what appeared to be a once-in-a-lifetime opportunity, I quickly gathered together my thoughts and answered the question this way: "John," I said thoughtfully, hesitatingly, even a little nervously, "John, I really don't know. That is, I'm not sure. But I will give it some thought and let you know my feelings in a short time."

It really is a tough question, especially if you try to maintain as much objectivity as possible and attempts to avoid creating a "model" into which all dancers must fit. No amount of rationalizing can ever justify the justification of individuality to suit a simple goodness for some abstract good.

As presumptuous as it may seem, I thought maybe someone else, somewhere, might want to hear or read this opinion. And besides, at the rate of one such question every 21 years, I don't want to waste the opportunity! I feel that there are certain characteristics that all dancers should possess in varying degrees. I don't think any of these characteristics would rob anyone of their individuality or of their personal freedoms. So, in order of priority, I think the ideal square dancer would be able to:

1. Always enjoy the relaxation and fellowship that square dancing has to offer and to keep these elements foremost in mind.

2. Appreciate the differing desires of different dancers and recognize that, though they may differ from one's own views, they are equally important.

3. Appreciate that callers put their pants

on one leg at a time, just like everyone else. And that they are capable of making bad decisions and errors in judgment from time to time, just like everyone else. And that they get ill and are affected by various emotional strains, just like everyone else. And that they are primarily interested in your enjoyment.

4. Accept the fact that all individuals are different and we should learn to accept people for what they are and expect that because they are human, they will have good nights and bad nights, just like the rest of us.

5. Accentuate the positive and minimize the negative. Speak of the good aspects of the club, the cuer, the caller, the association, the board, or the "strangers" in your square.

6. Remember always that all dancers had the same humble beginnings and remember the kindness shown to you by more experienced dancers when you were less experienced.

7. Have a well balanced attitude toward choreography, and a well developed taste for what constitutes good dancing.

8. Understand that there are certain geographical differences in regard to "proper" styling and accept these differences as colorful variations and not sinful deviations.

"I suppose, John, that if I had to sum it all up in one word, the term would be *maturity*, meaning that the considerate, well-rounded mature square dancer strives at all times never to inflict pain, emotional or otherwise."

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Since joining Callerlab in 1977, Kip has served on various committees within the organization, striving steadily for the improvement of square dancing. Interested in caller education, he has authored a beginner caller text, is an accredited Callerlab coach and was responsible for starting the Central Massachusetts Callers School. Kip now calls regularly throughout the western states, has been featured on more than 22 major festival programs and records for Rhythm Records.

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Kip





# DISCOVERY

DEPARTMENT  
FOR ALL  
SQUARE  
DANCERS

## Dear Square Dancer,

While there may be a way of accomplishing a square dance movement just to get it done, there also is a correct and comfortable way of doing it that is satisfying, and marks the doer as a proficient dancer. To simply be able to execute a large number of movements is *not* the criteria for being an *accomplished* dancer. Because a person may be able to maneuver through enough basics to attend an *Advanced* dance does not, in itself, make that person an *advanced* dancer. On the other hand, a person who knows all of the Mainstream basics, and can dance them smoothly to the music, one who adjusts readily, does not rush and is not rough would, in our book, deserve to be recognized as being an accomplished dancer, and would be welcome in any square at that plateau.

Smooth and uniform styling is emphasized in the Callerlab definitions of the basics plateau through Mainstream. If you pay particular attention to the styling and timing notes, you can't help but benefit and become a better dancer. Standing tall, even if you're tall to begin with, moving with the smooth, gliding step of a square dancer, extending your hands comfortably without reaching and releasing the hands of others before you move past — these are all hallmarks of one who has done his homework well.

### Posture and Hand Motion

The gentleman's hands and arms hang



Lady's hands (left) on skirt and man's arms slightly bent are ready for action. As a couple (right), man's palm up.

loosely at his sides, slightly bent and at the ready for the next hand action. The lady's hands, when free, hold her skirts and, adjusting to the walking motion, are ready to release the skirt hold and extend the hands as required by the next call.

During the course of a call, the hands of both the man and the lady are at the ready, anticipating their use in the next call.



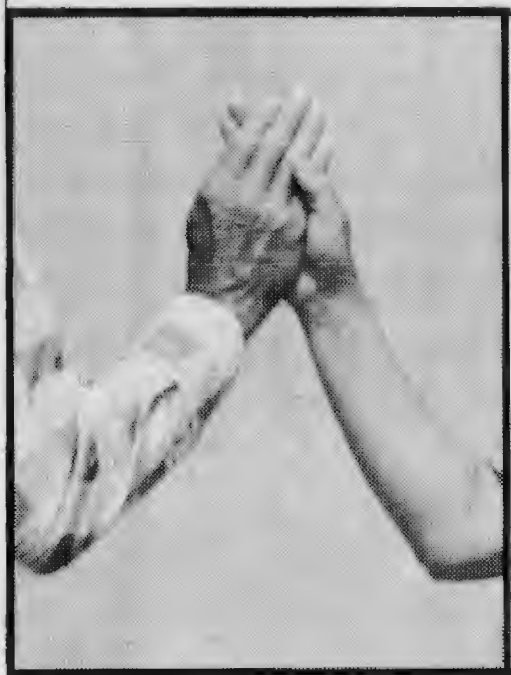
Hands at the "ready" for the next call

A *normal* handhold for a couple calls for the man (or the person on the left when two of the same sex are together) to have palms up and the person on the right (the lady) to have palms down.





When two dancers standing side by side are facing in opposite directions, instead of their hands being down, they are held up, with elbows down in what is referred to as a hands up or crossed palm position. To achieve this, hands are placed together palm-to-palm and then tilted slightly. The thumbs are closed gently on the back of the opposing dancer's

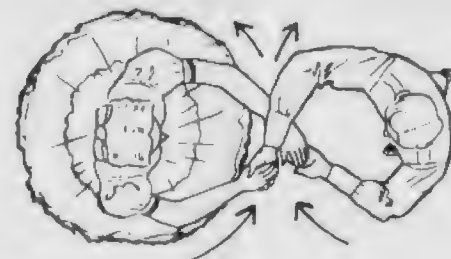
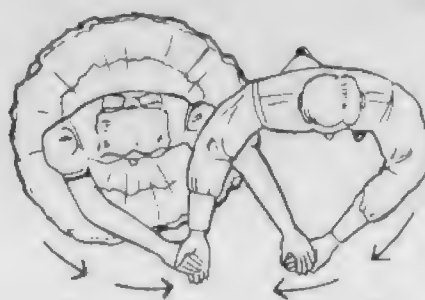


hand and the wrists are straightened. This hand hold is used in an ocean wave or an Alamo style circle of alternate facing dancers and provides a secure contact while still allowing for an easy release.

In a circle, the man's palm up and the lady's palm down rule also holds.



The secret of taking hands in a right and left grand, a right and left thru or in a square thru is not to bend over and reach out, a movement that causes one to get off balance, but a normal extension of the hands, as two friends shaking hands. The pull by that follows is not a jerk nor a yank, but a firm steady motion. The opposite — or applying absolutely no pressure at all — is like dancing with a dead fish. Be sure, in any grand right and left movement to release the hands as you become adjacent to the person with whom you're working.



**BACKTRACK** — Men slight pressure pull with right, push with left

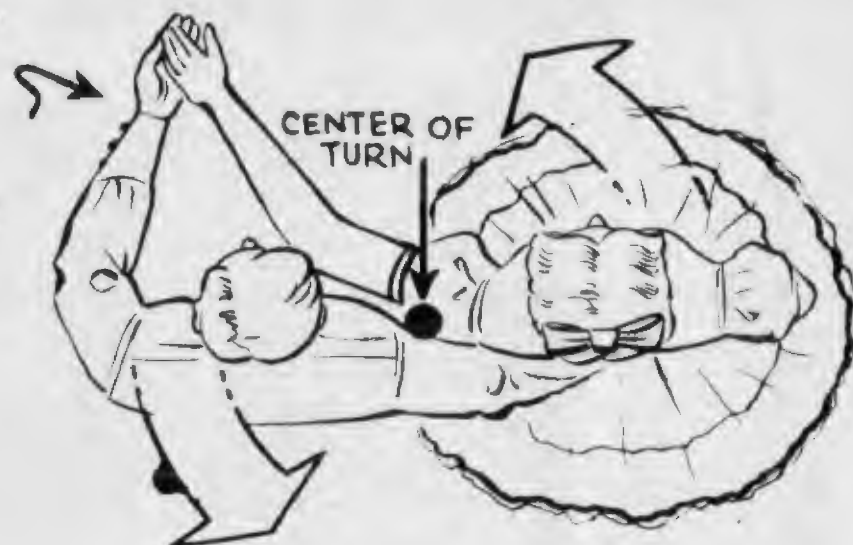
At no time are a man's hands more useful as *direction indicators* than in a promenade or a courtesy turn. With the hands held comfortably in front at about waist height for a promenade, the man's hands are palms up and, as the lady places her hands, palms down, on his, just the *light* pressure of his thumbs on the back of her hands serves to tip her off for a wheel around, a backtrack or directs her into a ladies grand chain.

**WHEEL AROUND**  
— Slight right lead by man guides the move



In a courtesy turn, the man's left hand, palm up, supports the lady's hand, palm down and again the slight pressure of the man's thumb on the back of the lady's hand helps to send her in the desired direction, to the left or the right.

**COURTESY TURN** —  
Man's left gently sets the direction



We come now to the subject of turn unders. At the start or ending of a promenade the gentleman's hand serves as a "subway strap" to support the lady as she turns under. The



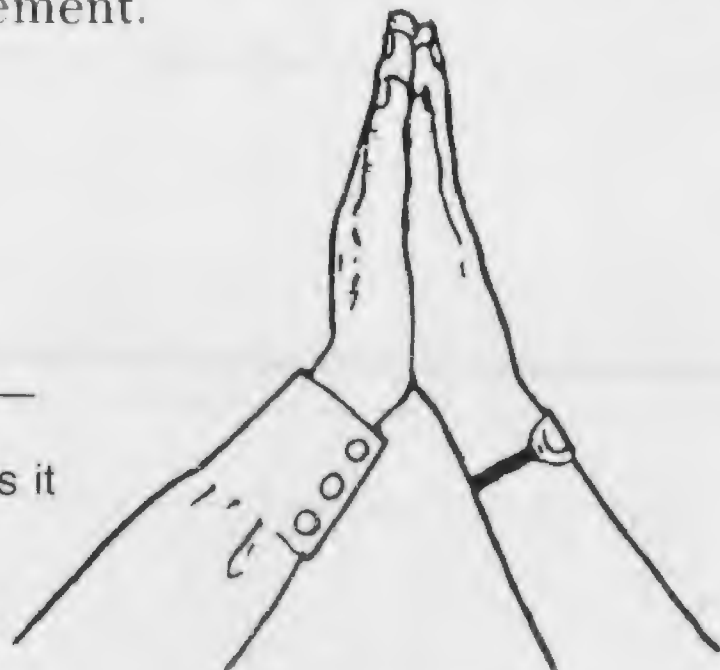
point for the man to remember in all of these is that *the man is not turning the lady under. She turns herself* — not spinning, but taking one step for each beat of the music — while the man offers both gentle guidance and support while she is turning.



From a PROMENADE — Man raises right hand and lady uses it to steady her turn-under

There are a number of turn unders but let's take a look at the hand requirements on just three. The star thru (basic 20) involves the right hand of the man and the left hand of the lady. Starting contact is a slight palm pressure on the part of both dancers and this pressure contact is retained and adjusted during the four-step movement.

STAR THRU —  
The palm-  
pressure starts it



Hands need to be ready at all times for whatever is to come next. No handholds should be rough and this includes a too tight grip or hanging on too long. Hands may be direction givers but they are not shovers and should never serve as catapults. As far as we are aware, a rough dancer never won a popularity contest.

For a box the gnat (basic 34) the facing man and lady take right hands, then, as the hands are raised, contact is retained for security, without using an iron grip. The hands must be held loosely enough to allow for adjusting during the turn under.

Constant contact is  
the secret of a good  
BOX THE GNAT



Finally, in a curlique (Mainstream basic 64) a facing man and lady work with raised right hands. The lady extends the back of her hand into the palm of the man's hand in a ball and socket arrangement so that constant contact can be retained during the maneuver.

CURLIQUE uses  
a ball-and-socket  
hand contact



### A Message for New Dancers:

What you are learning in your initial square dance experience is *How to Dance* and *How to be a Good Dancer*. Learning quantities of new movements, all at one time, is not the name of the game. It's learning not to get discouraged, how to listen and react to calls and how to relate to the other seven people in the square that will last throughout your square dance lifetime. The proper use of hands, which way to face before and after a specific basic — these are all important lessons to learn right at the start.

We trust that these picture series are proving helpful to you. Our hope is to one day be able to reproduce all of the styling photos in full color as we have on the next pages.





# Style Lab

## GRAND SWEEP

AS LONG AS we have square dancing, it's fairly safe to say that we will have our gimmicks, our unusual or *grand square* types of figures that need initial teaching and occasional review each time they are used, even though they are built on simple basics. Look-

ing back in time, we had many of these in the early days, *Take a Ride on the Trolley*, *Who's on First?* and *Wash the Clothes*, are just three. The titles mean little or nothing unless you happened to have been involved in dancing at the time, but the figures were, and still are, fun to do if some instruction occurs beforehand.

The very name Grand Sweep leads you to believe that the sides are going to be doing one part of the action while the heads will be doing another. As a matter of fact, the side couples' first eight steps will be virtually the same as in the grand square, so let's trace their action.

From a square, the side couples face their







partners (1), then on the first beat of the phrase they back away (2). Reaching the corners of the square, they turn on the fourth count (3) and move forward (4) to do a do sa do with their original opposite (5) and (6). Having completed it, they will star thru (7) and end in the head position facing across the square (8).

While the side couples are doing this sixteen count action, the heads have a traffic pattern of their own. Each head lady will move into the center (1) to start a flutter wheel (2), picking up the opposite gentleman (3) and escorting him to her starting position (4). At this point the two men involved will lead the ladies in a clockwise direction (5) as the two couples sweep one quarter. They then pass



thru (6) ending at a side position where they do a partner trade (7) and roll to face (8).

All four couples are ready to continue the action with new head couples and new side couples. Each time through the sixteen beat sequence, the dancers will move one position around the square. In 64 beats of music, dancers will be reunited with their original partners and be in their starting places in the square.

As in the case of other grand square variations the object is not to rush the music but to dance with the phrase, starting each segment on a one count and ending that segment on the eighth beat. It's a fun gimmick and makes a nice showpiece if done without rushing.





# THANKSGIVING is Having a “LIVE” caller



*by Mark and Cyndee Hayes, Adana, Turkey*

WE ARRIVED AT INCIRLIK INSTALLATION near the city of Adana in September, 1980. We experienced some concern when after three days here the Military Government decided to take over. However our fears were unfounded as this takeover stabilized an otherwise unstable situation.

After becoming members of the military community here, we set about the task of finding a square dancing group. Some people knew nothing of any square dancers; others thought there might be some people who danced. It was almost two months later after advertising on radio and in the base paper that we finally got enough people together who could dance. Our group consisted of six couples and three singles. Fortunately among these was one person, Ray Buakay, who had taught classes previously in Alaska.

## **The First Class**

After some more advertising and word of mouth promotion, we got enough additional interest to hold a class in January. We started with four couples and ended up with three couples graduating at the end of May (not a bad percentage). One couple had to drop out due to reassignment to the States.

Since, for all practical purposes, we are at the end of the world here in Turkey, our dances have been mostly to various records and tapes which people have brought with them. We danced every two weeks with our graduates and were enjoying ourselves but somehow something was missing. With little chance of dancing to a live caller until we returned to the States or traveled to Germany, we were dancing again and again to selections we were very familiar with.

You can imagine our reaction when one Thursday evening, Ozzie Oswald, a club caller from Germany contacted us and asked if we would be interested in having a dance called by himself and Al Stevens, a national recording caller who happened to be stationed in Germany. Not one caller, but two — and live! Unheard of! They both were to be on temporary duty at Incirlik for the weekend.

## **A Dance On the Spot**

We immediately sent out the Pony Express and by Friday night we were out in full force — two full squares and one couple left over. We had a great time and our new dancers actually got to attend their first after party. Al had to leave on Saturday but we didn't let Ozzie escape without calling again, and on Sunday we had another good dance.

Our first season of square dancing culminated on the 4th of July when we set up a booth and sold cookies and lemonade to bolster our treasury. The highlight was when we danced that night in front of the entire base population of over 2,000 people. As we danced to “It's a Grand Old Flag” and “Red, White and Blue and Proud of it Too,” it really made our hearts swell with pride, to be so far away from home but to be Americans and square dancers.

If anyone should ask, square dancing is alive and well at Incirlik Installation, Adana, Turkey. The Hodga Hoppers, formerly the Adama Stompers, are looking forward to our second season which started in September with a new class. And if any other “live” callers know they're coming our way, do get in touch with us. It's a great Thanksgiving celebration — anytime of year!



# The Square Dance Hall of Fame

Recognizes

## Bob Ruff

for his long career  
in Square Dancing



**T**HE DECISION of what direction to take in the American dance activity was made years ago by Bob Ruff and his family when he chose to devote his efforts to the training of school faculty members in methods of introducing square dancing to the youth of today. A long career as a public school teacher pointed out to Bob the need for this wholesome recreation to fit not only into the school curriculum but to become a part of the life of today's young men and women. Starting while still active in the Los Angeles City School system, Bob introduced square dancing to his young students. Interest among other teachers led him to prepare some early teaching recordings and to develop systems for teachers to instruct with the aid of recorded calls and music. As time went on, his systems improved. New recorded material was prepared and Bob became involved not only in California but in Washington State, Nebraska and a number of other areas in conducting in-service courses for instructors.

Over a period of more than three decades, Bob has made it possible for tens of thousands of young men and women to learn to dance. In many out-of-the-way corners of the globe, small clusters of English speaking men, women, boys and girls have, through Bob's effort, found an oasis in the sheer joy of square dancing together. Years as a club caller, as a staff member at vacation institutes, as a featured instructor/caller on instructional films, Bob personifies the true spirit of unselfishness. His exuberance for the activity has been contagious as testified by many hundreds of testimonials received from those who have learned to teach and call through his clinics and by way of his records. Because of his years of dedication to square dancing, his willingness to share his ideas and methods with others, we pay tribute to him as we add his portrait to the Square Dance Hall of Fame. And, because to Bob, square dancing always was and always will be a *couple activity* with sharing of responsibilities and efforts, we also salute his wife, Babs, along with Bob and, for the work they have accomplished together, we say thank you — well done!



# Some words on ADVANCED DANCING

*by Bill Davis, Sunnyvale, California*

AS HAS BEEN noted previously in this column, the calls that make up the Callerlab-approved Advanced and Challenge lists are reviewed every two years. The process has just been completed for the Callerlab A1 and A2 lists.

Three categories of changes were made this year. Eight calls were added (including two concepts); five calls were dropped; and three calls were interchanged between the A1 and A2 lists. In addition to these changes, which we shall discuss, the committee voted to limit the starting formation for three calls. They are Chain Reaction starting from the 1/4 tag formation only; Switch to a Diamond and Switch to an Hourglass only from waves. Other starting formations for these calls will be considered appropriate only for Challenge.

The eight calls added are: All Eight Swing Thru, Curli-cross, Pair Off and Swap Around (all deleted from the Plus list and picked up by the Advanced committee) plus Cross Cloverleaf, Split/Box Counter Rotate, and the concepts of "Beaus and Belles" and "As Couples." The first four are familiar to most Advanced dancers since they were previously on the Plus list and hence, a part of the Callerlab advanced program. Cross Cloverleaf had been on the Advanced list by implication since the call Cross Clover was listed. Since it did not exist explicitly on any list, the committee decided to pick it up as an explicit call this year. The definition is as follows:

From a completed double pass thru formation leaders cross trail (sashay) and cloverleaf; trailers follow the leaders to cross trail then cloverleaf. Leaders remain leaders; trailers follow same leaders to end in a double pass thru.

The call Split/Box Counter Rotate, the "Beaus and Belles" concept and the "As Couples" concept were brought down from the C1 list. Split/Box Counter Rotate is interesting in

that it has a traditional definition and a current, expanded definition resulting from usage. The original definition is:

From a box circulate formation: Leaders quarter in and split/box circulate as trailers split/box circulate and quarter in.

Usage has evolved a method where the dancers in each mini-wave in the box circulate formation retain handholds and simply rotate the formation 90 degrees around, a point at the center of the four-dancer (box circulate) formation. The call, thus, has the effect of simply rotating the formation from head-facing to side-facing (or vice versa) in a continuous motion as if the dancers were standing on a turntable centered in the middle of the four-dancer formation and this turntable revolved 90 degrees. From a tidal wave one could call Split Counter Rotate and have each half move as in lock it (i.e. to form parallel waves at 90 degrees). This, of course, is a significant expansion of the original concept.

The interesting thing is that this interpretation has grown largely out of the way the call was being danced, i.e. the mini-wave dancers held on and rotated the formation. The question yet to be resolved is which definition will be used. The difference in the action is important because of the possible follow-up call "And Roll." With the traditional definition the leader would not be able to Roll after the call as he does not have a turning body flow. The trailer could, of course, execute a proper Roll. The interpretation of turning the formation 90 degrees by means of a continuous motion by all four dancers allows *all* to Roll. Because of the way the call is danced, the latter definition would seem the most appropriate. However, as of this time, there is no official Callerlab committee position. This being the case, it is incumbent upon the caller to specify what action he desires of the dancer — especially in the case of a follow-up "And Roll" command.

The "Beaus and Belles" concept names the



positions of the two dancers in a couple formation. Thus, in any formation in which two dancers are standing side by side facing the same direction (normally identified as a couple) the left-side dancer is identified as the "beau" and the right-side dancer is identified as the "belle." This means that in half-sashayed couples the man is the belle and the lady is the beau.

The "As Couples" concept is really a very old, even traditional, concept of requiring that two dancers making up a couple in a formation act as a single dancer. Typical usage of the call is in a tidal two-faced line that becomes, in effect, an ocean-wave-of-couples for calls such as "As Couples Swing Thru," "As Couples

Recycle," etc.

The calls dropped from the Advanced lists were 1/4 Tag, 3/4 Tag, Grand Swing Thru (all moved to Plus II), Round Off and Switch the Line. The calls Quarter Thru and Three-Quarter Thru were moved from the A2 list to the A1 list; Checkmate the Column was moved from A1 to A2.

Ed Foote, who chairs the committee responsible for making the changes, reports that all changes received at least a 2/3 majority in favor of the action taken. This wide acceptance is indicative of the strong support for the lists and their resultant standardization. All callers and leaders are encouraged to take note of the changes and teach their dancers accordingly.

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## The Sets In Order American Square Dance Society and **SQUARE DANCING** magazine present The 1982 PREMIUM RECORDS

Thirty-two recording callers, many of them making their patter call recording debut, as a new first for the square dance documentary.

**T**AKE THIRTY-TWO outstanding callers, men, and women, from North America and Japan who are recognized for their singing call recordings, and ask each one of them to do a patter call and the result is a collector's item. This year we have used the reviewed Callerlab Basic lists and asked eight outstanding callers to appear on each of the four different LP's. The plateaus include the Basic, the Mainstream, the Mainstream with Quarterly Selections and the Plus I and Plus II albums.

### Select One or Several

This year each of the eight callers on each of the four LP's has contributed a patter call within the limits of the plateau assignment. There are no contras this year. There is no requirement to purchase more than one record in order to take advantage of the Premiums. The service charge for the records, which are available only to subscribers of **SQUARE DANCING** Magazine, covers just the cost of production and the handling and packing charges and comes to \$2.00 per record, a fraction of what an LP record of this type

would cost if you were able to buy it in a record store. The price is low because each of the callers has contributed one recorded call, and more than 20 recording companies have contributed the use of their hoedown accompaniment music.

Each subscriber will receive an order form with all the details including the shipping cost to his particular area when he receives his renewal notice. Those who have paid in advance through December, 1982, should already have received their Premium order packet.

These are true documentaries-in-sound, reminding you in years to come what square dancing was like in 1982. The records provide great practice sessions or they're just fun to listen to. We would like to thank all those who have helped us in making these square dance "Sound" documentaries possible. On the next two pages you will find listed, in alphabetical order, the 32 callers who are featured on the 1982 four-record series.





VE ABBOTT



GREGG  
ANDERSON



T BARBOUR



DICK BAYER



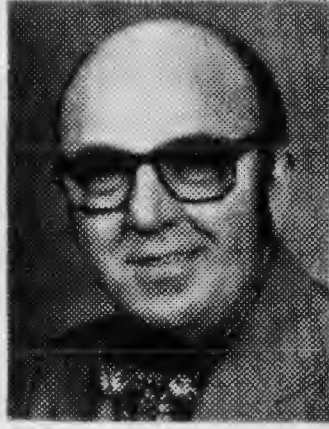
NNE  
ODY BRISCOE



AL BRUNDAGE



B FISK



CAL GOLDEN



E HARRY



JOHNNY JONES



ES MAXEY



MITCHELL  
OSAWA



**T**HE COLORFUL SLEEVES that come with each of the 1982 Premium records include the photograph and signature of each caller. Those who are recording artists are identified by the logo of the label for which they record. In addition, on the reverse side of the record sleeve, you will find a portion of each of the eight calls printed for easy reference and practice, a feature that has not appeared previously on these Documentaries in Sound recordings. Here, in alphabetical order, are the 32 callers being spotlighted in 1982 and below and on the next page is the list of callers and the order in which they appear.

## 1982 A (Black) Basic Plateau

Dave Abbott, McCloud, CA	River Boat Records
Gregg Anderson, Colorado Springs, CO	
Jeanne Moody Briscoe, Salinas, CA	Big Mac Records
Bob Fisk, Mesa, AZ	Lou Mac Records
Dave Harry, Alderwood Manor, WA	A-Live Sound Records
Joe Porritt, Louisville, KY	JoPat Records
John Saunders, Altamonte Springs, FL	Kalox Records
Don Tramutolo, Aurora, CO	Erin Records

## 1982 B (Blue) Mainstream Plateau

Dick Bayer, Fenton, MI	Grenn Inc
Al Brundage, Jensen Beach, FL	T N T Records
Cal Golden, Hot Springs, AR	Gold Star Records
Bob Poyner, Plainfield, IL	C Bar C Records
Johnnie Scott, Highland, CA	Prairie Recordings
Mike Seastrom, Northridge, CA	
Mike Sikorsky, Reseda, CA	4 Bar B Records
Johnnie Wykoff, Indianapolis, IN	Blue Star Records

JOE PORRITT



BOB POYNER



EARL RICH



CLAUDE ROSS





## 1982 C (Red) Mainstream and Quarterlies

Johnny Jones, Kingsport, TX  
James Maxey, Jacksonville, FL  
Mitchell Osawa, Osaka, Japan  
Earl Rich, Reno, NV  
Claude Ross, Blue Springs, MO  
Lee Schmidt, Anaheim, CA  
Harold Thomas, Rock Hill, SC  
Bud Whitten, Jonesboro, CA

Red Boot Records  
Brahma Records

Four Squares Records  
Sun Ra Records  
D & R Records  
Melody Records  
Thunderbird Records



JOE SALTEL



JOHN SAUNDERS



JERRY SCHATZER



LEE SCHMIDT



RON SCHNEIDER



JOHNNIE SCOTT



MIKE SEASTROM



MIKE SIKORSKY



SCOTT SMITH



SMOKEY SNOOK

## 1982 D (Green) The Plus One and Two

Pat Barbour, Montgomery, TX  
Joe Saltel, McKinleyville, CA  
Jerry Schatzer, Los Angeles, CA  
Ron Schneider, Largo, FL  
Scott Smith, Ogden, UT  
Smokey Snook, Phoenix, AZ  
Lee Swain, Memphis, TN  
Bill Terrell, Memphis, TN

Rhythm Records  
Chinook Records  
Hi Hat Records  
Dance Ranch Records  
Coyote Records  
Old Timer Records  
Lightning S Records  
Ranch House Records

You'll find that these records are excellent for home square dance parties. The Basic album is just as enjoyable (and sometimes almost as difficult) as the Plus 1 and 2 album. One copy, each, of all four records gives you more than two-and-one-half hours of patter dancing enjoyment. You may order your records as soon as you receive your 1982 renewal form. If you are not due for a renewal until mid-1982 and wish the records sooner, write the Circulation Department for information on how to extend your subscription now so you may order your records.

### ACCOMPANIMENT MUSIC FOR CALLERS

Hell Broke Loose in Georgia  
Durang's Hornpipe  
Banjo Reveille  
Guitar Fancy

Four, time-proven favorite hoe-downs from the Sets in Order library, each extended to play 5 minutes on two 7 inch, 45 rpm discs, are packaged as one 1982 premium.

### THERE ARE NO CALLS ON THESE HOEDOWNS



LEE SWAIN



BILL TERRELL



HAROLD THOMAS



DON TRAMUTOLO



BUD WHITTEN



JOHNNIE WYKOFF





fashion  
feature



"Color me colorful" could be the title of Bonnie Washburn's attractive dress adapted from Simplicity pattern 9015. Bonnie used a striped fabric for the skirt, sewing the gores in the center of each stripe to preserve the colors on the edges. The pink was repeated in the bodice and 1½" straps; the blue in the 4" ruffle which was pulled up to form scallops. An elastic casing in the ruffle allows it to be worn on or off the shoulders. White lace is used as trim. An eye catching and fun dress!

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# LADIES ON THE SQUARE

## A SOFT KNITTED CAPE



Note how softly the cape falls over Pat's shoulders.

**P**AT WALKER from Seattle, Washington, shares this knitted cape which she has enjoyed making and wearing with her square dance dresses. The instructions are from a 30-year old, out of print, Bear Brand instruction book. Pat cautions, "If the instructions seem strange, just trust and follow them exactly. They do work."

### Materials Needed

2 skeins knitting worsted  
1 pair size 8, 14" needles

### Gauge

Before starting to knit, check the following gauge to see how your knitting compares. Knit a 4-inch sample. If you have less stitches than shown, your work is too loose. If you have more stitches than shown in the gauge, the work is too tight and you might use larger needles.

Before dropping sts, 9 sts = 2 inches; 13 rows = 2 inches.

After dropping sts, 12 sts = 4 inches; 13 rows = 2 inches.

Note: Stitches are dropped and raveled when knitting is finished.

### Directions

Cast on 48 sts for left front edge. P 1 row, K 1 row for 6 rows for purl rib. K 1 row, P 1 row for 6 rows for knit rib on right side. Repeat these 12 rows until there are 6 rows in the 30th purl rib; end at lower edge. Bind off purling as follows: Bind off 4 sts\*, loosen loop on right

needle, pass ball of yarn through loop and drop loop from needle. Draw loop up tightly thus binding off another st. Drop next 2 sts from left needle and ravel to cast-on row. Leave enough yarn to stretch across dropped sts and keep work flat. Bind off next 3 sts. Repeat from \*. End last repeat, bind off 4 sts. Keep last loop on needle and do not break yarn. There are 7 raveled stripes.

**Yoke** — Pick up and K 3 sts on side edge of first purl rib for yoke. There are 4 sts, including loop on needle; YO\*, skip next 6 rows of knit rib, pick up and K 3 sts in next purl rib; YO; repeat from \*. End last repeat pick up and K 4 sts; 121 sts. P 1 row, K 1 row, P 1 row.

**Next row** — K 4, \* drop next st — the st over the YO, ravel it to pick-up row; do not allow extra yarn across dropped st; K 3. Repeat from \*, end last repeat, K 4; 92 sts.

**Dec. row** — P 1, \* P 2 tog., P 1. Repeat from \*, end last repeat, P2; 62 sts.

**Neck casing** — P 1 row, K 1 row for 7 rows, for purl rib on right side. Bind off.

**Finishing** — Work blanket st on ends of casing. Steam the cape lightly on the ironing board, wrong side out. When dry, steam the other side.

Hem bound-off edge of neck to 8th row below. Make twisted cord about 52" long; tie knot in ends of cord and run through neck casing.

An unusual pattern is formed by the dropped stitches.



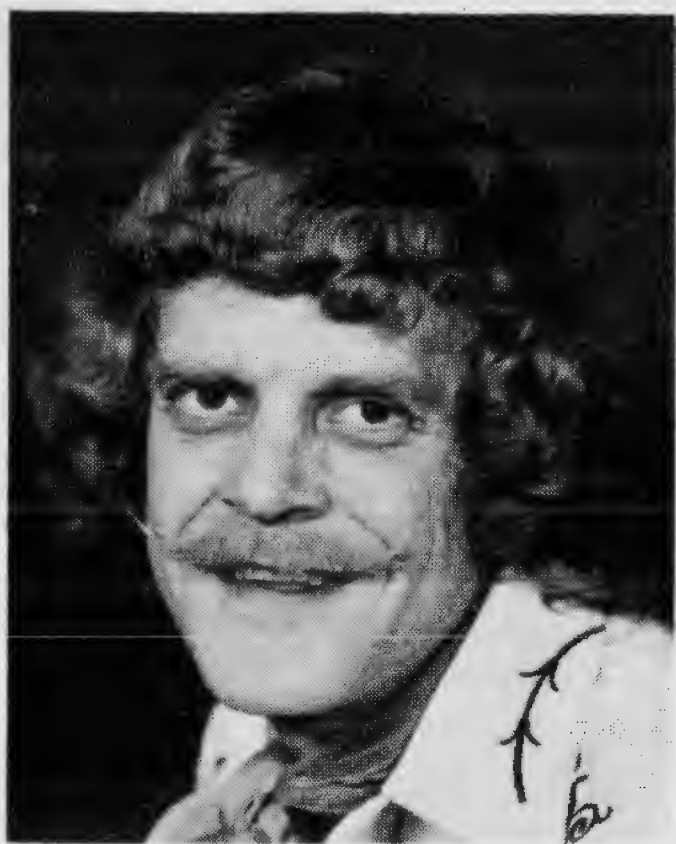


# SQUARE DANCING

## comes to SWEDEN

by Peter Myhr, Tyreso, Sweden

**T**HE IDEA TO Tyreso Square Dancers I got, when I, three summers ago as a pastime, started to translate to Swedish an old American Square Dance book (copyright from 1950), I once got from a member of Old-Timey String Band, one of our first old-time and bluegrass music gang, now unfortunately fallen asleep. As I from childhood always been very inter-



Peter Myhr,  
Caller

*A photographer by profession, Peter Myhr, is also an active and avid square dance enthusiast. A participant at the National Convention in Seattle, Peter's eyes were opened to the wide vistas of the activity and, as he says, "the Convention was for me a real study visit." We asked him to write an article about the progress of square dancing in his country, and we appreciate his response. He asked us to correct his "sometimes bad English." His English is fine and we have left it as he wrote it as it gives a charming flavor to the article. We welcome all Swedish square dancers to this wonderful activity. — Editor*

ested in dancing, started early with ballroom dancing and after a visit in Scotland the summer '74 to dancing Scottish, so was always searching for good music to dance after.

As I was always very fond of the American country music, and was surprised over the fact that nobody was busy with cowboy dances, as you sometimes can see in old western movies, I started on private parties to learn some simple dances, for instance "Oh Susannah," which is the only dance except "Virginia Reel," well known in the Swedish folk dance clubs. I found all these dances very fun. I could not find any club dancing American, so maybe I have found something for us new. So in spring '79 I went to the School of National (Medborgarskolan), a studycirkelsociety in Sweden, in Tyreso (my community outside Stockholm) and gave them the idea to try to start a course in American folk dancing. With my material of now 200 translated folk dances from U.S.A. and with some old records with call I have found, I started my first group with 20 persons. Now we are 60!

### How It Was Going On

Of course I was unsure how to lead a dance course, as I had not had any direct experiences of this before, but with my adepts and my sometimes defective Swedish translations in one hand, and the microphone in the other, we tried together to find out how the dance was looked like. (The fact is that during the Convention in Seattle was the first time I saw





The Tyreso Square Dance Club, Tyreso, Sweden, 1981.

square dancing in reality, and I found it very funny that they there was dancing nearly the same as we here in Sweden.)

This was extremely fun and finally we had a couple of good dances for performances. I got a little booklet about the evolution of the modern square dancing that I translated, so I learned also a lot from this. But it was more problems to solve. How to find music and records? Here you can find only one record in stock: Square Dance U.S.A. with calls by Don Stewart — a very good album but nothing for a beginner dancer. So I started to import my own square dance records, finding out that you can learn how much you want.

This spring I was for the first time starting to try making own call to my dancers' surprise and I think I got a little shock, when I got the message from the Convention committee that I was going to call during the Convention. But I thought that I do it as I do at home, and I did it right. It was a success.

#### **About the Future**

The development for Tyreso Square Dancers has gone avalanche-like with now several performances and already for us participation in three TV programs here. We have suddenly been the most successful dance group ever in this community. I have already about 80 waiting for the beginners group for

next term. The fact is that the square dancing is growing up even in this country and now after the start of a new group at Gotland — an island in the Easter Sea — I think that other clubs will grow up in other parts of this country too. As pioneers for the square dancing in this country, we found that the problems here are to find good leaders and material for it is no problem with the interest.

Have it nice and kiss your caller!

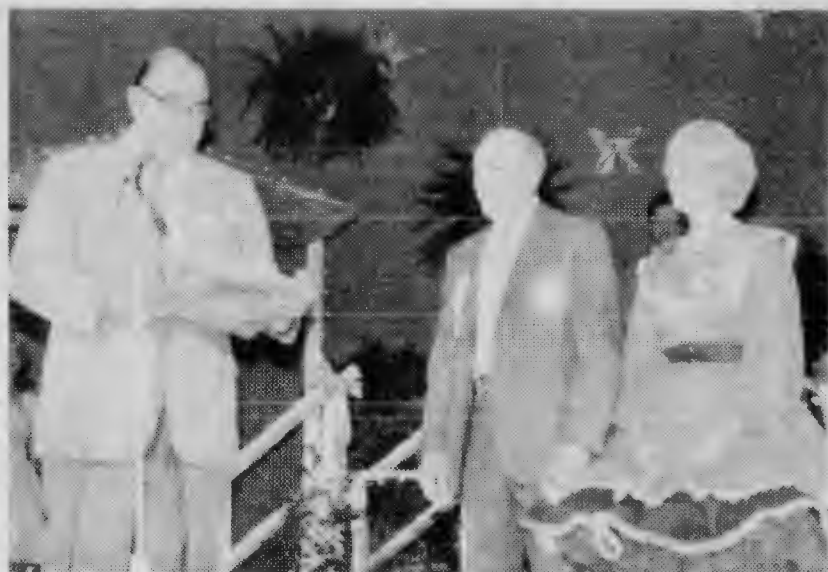
#### **The WORLD of Square Dancing**

*With American-style square dancing continuing to spread to many countries overseas it's a delight to print articles such as this one from Sweden. By retaining the wordage much as we receive it, we hope that we never embarrass the writers but look upon this method as a means of congratulating our overseas correspondents on their use of English. In the past we have reprinted reports from Japanese, German, Dutch, French and other nationality representatives and we invite dancers everywhere to share their discoveries and experiences with us. We're also pleased to print accounts of square dancing from U.S. and Canadian square dancers stationed overseas. You're all doing fantastic jobs!*



# Meet the Goodmans an Amazing SUCCESS STORY

Chuck and Opal Goodman (right) receive the Keys to the City of Mobile, Alabama.



by Gloria Rios Roth, Coopersburg, Pennsylvania

AS I SAT IN THE LOVELY HOME of Chuck and Opal Goodman in a New Orleans' suburb, I realized that here was a success story! I had just called to over 60 squares at Goodman's Bar-None Ranch and watched 60 couples receive their graduation diplomas and, knowing I couldn't tell club dancers from class dancers, I had to ask some questions.

Their story began in 1952 when after eight recorded lessons in a friend's garage, they helped organize the Lake Vista Square Dance Club and entered a new way of life. Within a year, Chuck was calling and accompanying himself with a banjo ukelele. Soon he was calling for 13 clubs and had inherited a band that was with him for nine years.

Around 1960, Chuck bought the Bar-None Ranch and built a hall with 60 tons of air conditioning and a floating pecan floor that

holds 70 squares. Classes are held in the adjacent Club House and it's customary for club dancers to go over and join the class following their regular dance. A live tree with a garden around it grows through the ceiling. The tree is surrounded by seats to linger on — simply a fine place to learn to square dance!

Two national callers are booked each month. Chuck calls one Friday a month and brings in a local caller on the other Friday, all of which provides fine variety. One of the reasons for the Goodmans' success is that they are not threatened by national callers or afraid of local ones.

Their Hot Rod Badges are an interesting innovation, earned by dancing 36 *tips* after a club dance, in the Club House with the class. Think about that — the club helps the class, they get to know each other and consequently the jump from class to club is less traumatic. Over the last 18 years the Goodman's have built the club to over 80 squares. This figure I believe is proof of the claim that they have the largest square dance club in the world! How come?

In classes when they went to 42 lessons the dropout rate went from 25% to 10%, and in some classes as low as 1%! It takes work, sacrifice and awareness. Chuck's formula is to work with two other teachers that alternate, with one taking the first eight lessons and the other the next eight. Then the first takes over for ten weeks, etc. . . . all under Chuck's supervision. After the tenth lesson, Chuck takes them on Mondays, making two nights a week for class. Consider that! I call it terrific planning. The graduates I called for danced all of QS and Plus I and Plus II without hesitation. At the point Chuck takes over, he helps some couples to realize that they are not accomplishing



Gloria  
Rios  
Roth

*Gloria, a veteran caller and an accredited caller-coach was so impressed with the style and enthusiasm of the square dance activity at the Bar-None Ranch in New Orleans, she felt compelled to check behind the scenes, get the whole story and share it with us.*



the necessary basics and invites them to come back into the next class, free. No couple comes into a class unsponsored by a Bar-None Club couple. If you move to the area and have danced umpteen years up into A1, or on into Challenge, you can't join Chuck's club unless you go through his class (that's after the tenth lesson). In this way, you develop the Goodmans' square dance philosophy and training. When I spoke with a girl who had done just that, she said that at first she couldn't believe he meant it, but later could understand why and she had only praise for Chuck and Opal's system. She feels it protects the dancing level and everyone is ready for the club level by the time they join.

### **Many Accomplishments**

Besides running this massive program, Chuck and Opal have many other accomplishments to their credit. They have called for the Zig Zag Club for more than 26 years. They co-ordinated a TV show called "Square Dance Time" for over a year and both have written articles on round dancing. In 1965, the Goodmans received pins from the White House and a letter from Astronaut James Lovell following a performance with Cathy Rigby, of gymnastic fame, at Loyola Univer-

sity. In 1969, Chuck was presented with the Docey Award at the Alexandria State Festival for significant contributions to the growth of the total square dance picture. He started the first teen age festival in New Orleans in 1961 and was awarded a certificate of merit, and when the Louisiana State University, in 1974, asked a couple to write an article on some subject to be placed in a time capsule, the subject was about what Opal and Chuck have done for square dancing. What an honor!

Chuck has also influenced square dancers abroad, through tapes sent to Saudi Arabia and Cairo. Among the Goodman's prized trophies are silver honorary member badges from the Sahara Squares and from the Cairo Promenaders, solid gold badges engraved in hieroglyphics. Each year the Grand March of the New Orleans Square Dance Association is led by the Goodmans, as was the 1971 National Convention Grand March.

It is no wonder they are successful, and I believe it is their caring about each person as well as their sacrifice of personal time to build and keep their activity on top that is the reason for their success. I am proud to have called for the group and feel sure that square dancing is proud to have them as leaders!

## **YOUR 1982 ROSE PARADE FLOAT**

Square Dancers of America have selected the design for their 1982 Pasadena, California, Rose Parade Float, entitled Square Thru the Roses. The names of those who will dance on the float were drawn at this year's National Convention and include Walt and Sally Baschle, New York; Grady and Wanda Jones, Florida; Romaine and Joane Orth, Iowa; Frank and Carrie Jones and Paul and Georgane Tacke, California. A Grand Float Ball will be held December 27 at the South Gate Civic Auditorium. Float decorating begins

December 26th and continues almost until Parade time. Anyone wishing to work on the float, attend the Ball or desiring seats for the Parade should write Box 2, Altadena, CA 91001. Support for the float can be given by buying a stick-on rose for your club badge. Information from the address shown here.

Artist's concept  
of the float you'll  
see January first





# RECOGNITION

AS AN EXTENSION of the *applause* that thanks each club or association leader going out of office and each caller completing a pleasure-filled evening of calling, SQUARE DANCING magazine adds its salute in a number of ways. Callers and round dance leaders who have done exemplary work in their home areas are spotlighted each month in these pages. Recognition of special talents are emphasized by articles written by today's leaders and published in almost every issue. To outgoing association presidents The American Square Dance Society presents a number of Certificates of Excellence every year and when it comes to special recognition, the Society reserves two awards — The Silver Spur and the Square Dance Hall of Fame.

## The Silver Spur

To this date the Silver Spur has been awarded 16 times, often going to individuals who are not frequently in the limelight but whose services to square dancing go beyond their local areas and whose accomplishments are deemed out of the ordinary by those on the current SIOASDS awards committee. Here are the recipients over the years:

Lloyd "Pappy" Shaw, 1956	Ed Gilmore, 1967	Corky and Paulette Pell, 1977
Howard Thornton, 1956	Carl and Varene Anderson, 1972	Stan and Cathie Burdick, 1979
Lawrence Loy, 1956	Dorothy Shaw, 1972	John Kaltenthaler, 1979
Harold and Thelma Dean, 1957	Steve and Fran Stephens, 1974	Jay Metcalf, 1981
John Mooney, 1958	Charlie Baldwin, 1976	Dale Wagner, 1981
		Ted and Gladys Sparshatt, 1981

## Square Dance Hall of Fame

Bob Ruff, whose picture is on the cover of this issue, is the 38th individual to be selected for this honor. In the Hall of Fame Gallery at the American Square Dance Society's headquarters in Los Angeles, his portrait hangs with those of other distinguished men and women who have dedicated themselves to the protection, promotion and perpetuation of American Square Dancing. Here, in alphabetical order, is the complete list:

Don Armstrong	Lee Helsel	Ralph and Eve Maxhimer
Carl and Varene Anderson	Jerry Helt	Jim Mayo
Al Brundage	Bruce Johnson	Bob Osgood
Charlie Baldwin	Earl Johnston	Bob Page
Jimmy Clossin	Fenton "Jonesy" Jones	Ralph Page
Marshall Flippo	Arnie Kronenberger	Bob Ruff
Ed Gilmore	Frank Lane	Lloyd "Pappy" and Dorothy Shaw
Cal Golden	Johnny LeClair	Manning and Nita Smith
Les Gotcher	Dick Leger	Ray Smith
Herb Greggerson	Joe Lewis	Dave Taylor
Frank and Carolyn Hamilton	Melton Luttrell	Bob Van Antwerp

## 19th Reunion for Overseas Dancers

The annual reunion of overseas' dancers was held this year in Zion Park, Illinois, and was enjoyed by 104 adults and 16 youngsters. A number of participants were first-timers but were overheard to say, "It won't be our last!" Special thanks are extended to all the callers and round dance cuers who participated, including two callers from overseas — Fred Clayton, England, and "Big Ben" Uileman, Holland — and a round dance cuer couple — Phil and Royna Thomas, Libya. Corky and

Paulette Pell received the Julius and Miriam Nestor Award for their efforts on behalf of the Overseas Dancers, especially with the round dance movement in Germany. The Foot in the Mouth Award went to Gladys Voltz who said, "I'm worried about getting dressed because my bottom is wrinkled." (She was referring to her petticoat.) This award is given to the individual who inadvertantly says something that, when taken out of context, takes on a different meaning. General Chairmen, Bob



and Liz Wilson, and all their helpers deserve thanks for a job well done.

— Story from Steve & Fran Stephens  
Several areas were represented at the Reunion.



## CREDIT WHERE IT'S DUE OUR ADVERTISERS

We are proud of our advertisers. Some have been with us for almost a quarter of a century. Their messages in these pages each month not only provide an important service to the square dance community but they go a long way in contributing to this publication's financial stability. We suggest that you help us say "thank you" when you patronize them, let them know that you saw it in SQUARE DANCING. Here are the advertisers in this issue:

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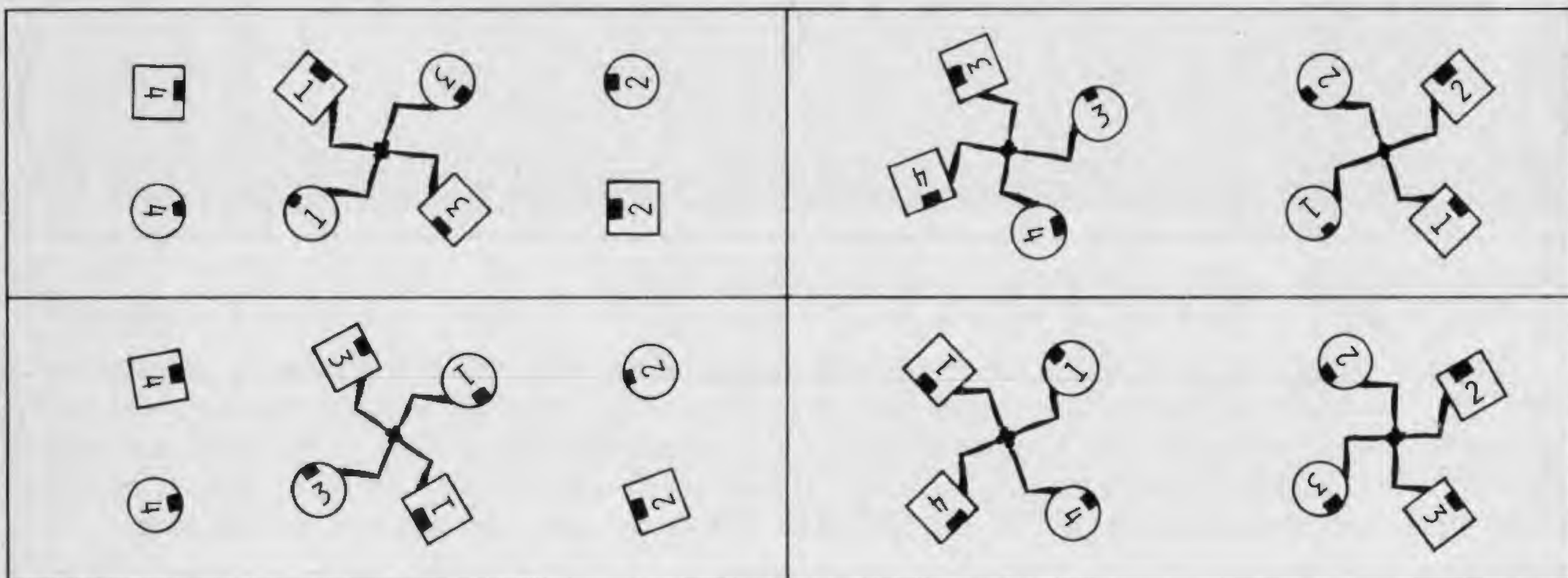


# TAKE A GOOD LOOK

a feature for dancers



STAR THE ROUTE  
QUARTERLY SELECTION  
FROM CALLERLAB



For a complete description of Star the Route, we refer you to the Quarterly Movement Report on page 23 of the October 1981 issue of this magazine.

JOE: For October, November and December, Callerlab has suggested two Quarterly movements. The first, Chain Down the Line, was the subject of our conversation last month. The second selection is Star the Route, a figure that we have been doing off and on in our area for some time and one that was featured last November in the Style Lab.

BARBARA: Joe and I enjoy these synchronized patterns and there are a number of them that we can remember from the past. One was Venus and Mars which, as far as we know, was one of the original gear wheel traffic patterns.

JOE: If you've been dancing a long time, you'll remember the ladies chain thru the star which I put in the same category as these other meshing-pattern dances and, of course, there are a number of others.

BARBARA: The one thing that is most important is that dancers don't rush but by moving to the music, the pattern is able to mesh and one star flows smoothly into the next. This particular pattern takes 32 beats to complete, the same number as for a grand square so

you'll probably be doing it as an alternate for a grand square from time to time.

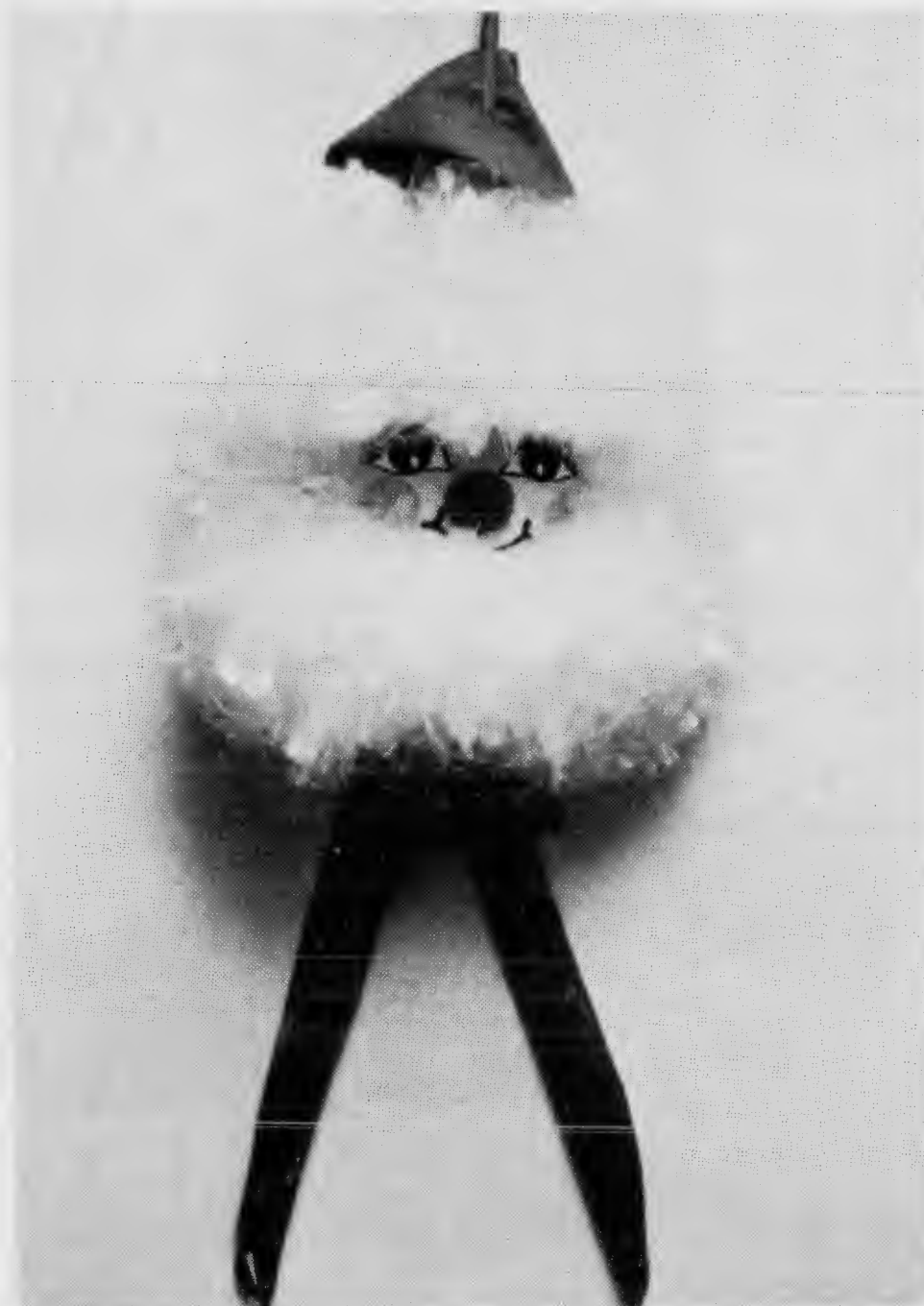
JOE: One of the elements that we have discovered in doing dances of this type is that while there is a tendency to race, to move faster than necessary, an effort to suppress this urge makes these patterns more enjoyable.

BARBARA: And one thing that I would like to add is that in many of the singing calls in the last few years, we've had a pattern that starts from an eight chain thru position, with those in the center starrng by the right with the outsides and, after one revolution, leaving the sides and starrng left in the center, then returning to those same couples for a right and left thru, a swing thru or any number of movements that would comfortably fit at this point. Here too, the same principle holds. By not rushing — even though the calls may already have been given — flowing from one pattern to the next makes the dance more enjoyable. If a singing call is well written, the author will have provided enough time to dance it all — comfortably.



## A JOLLY SANTA CLUB DECORATION

**T**HE HAYLOFTERS CLUB of Long Beach, California, has a Christmas bazaar each year and the talented members make a variety of items for sale. One delightful and appropriate piece is a rather large and jolly Santa Claus head. Eve Hastings, Haylofters' member, recalls making similar Santas for a Children's Benefit League some years ago, and Hazel Francisco, another member and in charge of the Santas for last year, found a pattern from Girl Scout days dating more than 25 years ago.



Several of these Santas hung on the doors and walls at a club Christmas dance would make delightful decorations and also could be used as door prizes.

Eve and Hazel share with SQUARE DANCING readers the instructions for this happy fellow. You may be surprised when you discover what he is made from!

### Materials Needed for Each Santa

Plastic bleach bottle — 1 gallon size  
One-two boxes of plastic sandwich bags  
One 9" x 15" piece of red felt  
Package of pipe cleaners  
Acrylic paints: Red, white, blue, black and flesh  
4" red and green ribbon  
Large white pom-pom; red pom-pom  
Gold braid  
Tacky glue  
Ice pick

### Directions

Cut a gallon size bleach bottle in half, lengthwise, with a sharp knife. (You can make two Santas from each bottle.)

Paint a happy Santa face on the center section of the bottle, using the flesh-color paint first. Follow with a dot for nose position only. Add blue and white for the eyes, outlining the entire eyes with black for accent. Paint a black or red smiling mouth and pink cheeks.

Glue the red pom-pom in place for the nose.

The whiskers and hair are made from plastic sandwich bags, preferably ones which are not pleated. Cut several bags open down both side seams so the bags will open flat. Lay three bags together and pleat them down the center. Hold in place with a pipe cleaner, twisted at the back.

With the ice pick, punch holes in the bottle about an inch apart where the beard should be. Push one pipe cleaner through each hole



## The WALKTHRU



Note the realistic plastic whiskers.

and separate the pipe cleaner at the back of the bottle to hold the whiskers securely in place.

Continue with sandwich bag "hair" up from the beard and across the top of the face. The entire face will be wreathed in "whiskers."

Cut the red felt into the shape of a Santa hat and glue on the top of the bottle. Pleat and glue any extraneous felt to the sides and back of the bottle. Sew and/or glue the white pom-pom on the end of the hat.

If you want to hang your Santa, staple and glue some gold braid or tinsel to the top of Santa. Ribbon could also be used.

Sew and/or glue ribbon at the bottom of the face for a colorful trim.

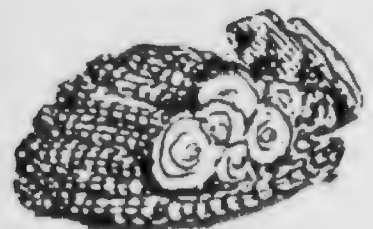
And "ho, ho, ho" to your fellow club members at your Christmas dance!

A view of the inside of the bottle shows the pipe cleaners twisted to hold the sandwich bags.



## AFTER PARTY FUN

# The HAT Story



**H**ERE'S A SIMPLE, but fun, skit, suitable to use at a special club dance or at a larger festival or vacation institute. The key to the hilarity lies in the narrator reading the script distinctly but picking up speed as he goes

along. Two men should be chosen to "act out" the story as it is read. There is no rehearsal required; in fact the "actors" should be selected with no forewarning.

You will need a table with two chairs

desi  
by A  
stren  
arch

M (D)  
W(EE)

PRO



behind it, facing the audience. The two men will sit here. The narrator should stand to the side of the men where he (or she) can view their actions but where his voice will be aimed at the audience. It is helpful to have the microphone for the narrator placed on a floor stand so his hands are free to hold the script. In addition you will need two sets of appropriate hats for each of the following characters: Mother, Father, Billy, Jane (in other words two ladies' hats or wigs, two men's hats, two boys' hats and two girls' hats).

Place a complete set of hats before each actor and explain that each actor is to put on the appropriate hat when the narrator reads the corresponding word, i.e. Mother, Father, Billy and Jane. You can see that as the reading speeds up, so does the action of putting on and taking off the hats.

## The Story Script

Once-upon-a-time, in a heavily mortgaged little house in Suburbia, there lived a typical American family. There was Father, the breadwinner and all-knowing head of the family. There was Mother, the faithful housewife and real head of the family. There was Billy, the typical all-American boy, and Jane, the typical all-American girl.

One bright, sunny Saturday morning as Father read the sports' page and Mother set the breakfast table, Billy came running into the room.

"Father," he shouted. "Mother," he shouted even louder. "Remember what you promised?"

"Er, no," said Father.

"Why, ah no," replied Mother in the wise way that Father and Mother usually responded to idiotic questions from Billy.

"You promised to take Jane and me on a picnic today," Billy replied.

"We did?" replied father.

"Great Scott, we did," wailed Mother.

"But, but," said Father.

"Nuts," said Mother.

Father replied, "But my golf game."

Mother replied, "But my bridge game."

"But Mother, Father, Jane and I were looking forward to this picnic all week," Billy cried as he ran from the room.

"Jane, Mother and Father copped out again," Billy growled.

"Oh, no," said Jane. "Mother, Father, Billy

said you copped out again," screamed Jane.

"Now, Jane," Mother said.

"Now, Jane," Father said.

"Billy," Jane said, "all Mother and Father ever do is say, 'Now, Jane.'"

"That's not true, Jane," Father retorted.

"Billy, tell Father it is true," Jane insisted.

"Mother, tell Billy and Jane who is boss here," Father cried.

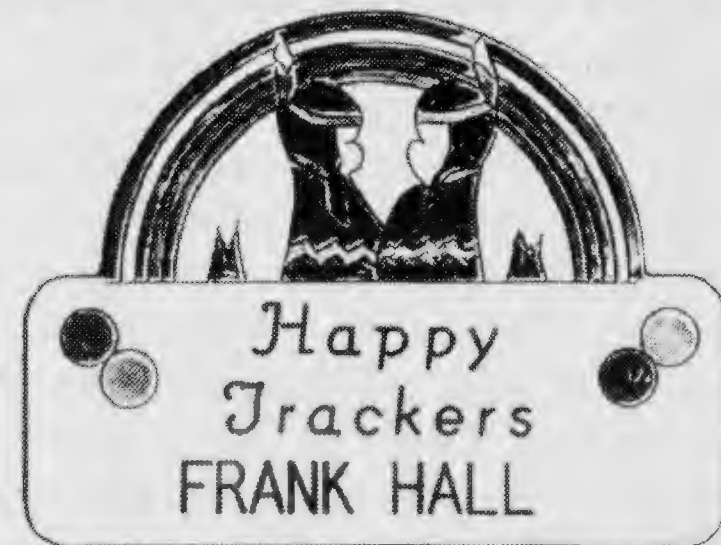
"I am dear," Mother said to Father.

Suddenly Father, Mother, Billy and Jane looked out the typical picture window of their typically mortgaged house.

"Look, Father and Mother. Look Jane," Billy shouted. "It's raining!"

"Now we will have to have our picnic next week," said Mother, Father, Billy and Jane.

## BADGE OF THE MONTH



May your moccasins  
Make Happy Tracks  
In many snows  
And the rainbow always  
Touch your shoulder.

Substitute "dancing shoes" for moccasins and you have the philosophy of the Happy Trackers Round Dance Club of Gas City, Indiana. Four years ago, the group adopted this Indian prayer as a motto and a name for themselves. The club believes in dancing with a strong emphasis on fellowship.

The Happy Trackers dance at four levels — a basics class once a year with 20 lessons, an easy square dance level night, an intermediate level club and a 45-minute workshop on advanced rounds before each dance for those who enjoy the challenge.

Two Indians stand before the proverbial rainbow and a very colorful club badge.





Norm Cross and Mark Chang, calling at Ding How Square Dance Club, Taipei.

*Norm and Clarice Cross of Milnor, North Dakota, set out for a "jaunt" around the world. With the aid of the August Directory from SQUARE DANCING magazine, they found a host of new friends everywhere they stopped. This is a condensed write-up of their adventure. – Editor*

## OPEN SESAME to the World

**O**UR FIRST STOP was New Orleans where the magic phrase, "Hi, I'm a square dance caller from North Dakota and we'd like to find a place to dance," resulted in Jim and Marye Jane Joly picking us up and taking us to a special Mardi Gras dance at the Bar-None-Saddle-ites. We had a pleasant evening with caller, Chuck Goodman, and met many friendly dancers.

Two days later we were sitting in London. We dialed Information Volunteers, Derek and Connie Cheney, from Middlesex. We were not only invited to a dance but also to have dinner with them ahead of time. We had a lovely evening with the Edgeware Up To The Centre Club, dancing to the excellent calling of Paul Bristow.

Our next stops were New Delhi, India, and Hong Kong, but we were there such a short time that we weren't able to find out if there was any square dancing in these countries.

Upon landing in Taiwan, where we visited our daughter and her family in Taichung, we found she had already made a contact for us. This time the phone call said, "Hi, my Dad's a square dance caller from North Dakota and he and Mom are coming to visit us and would like to square dance and maybe to call while they're here." That's all it took for the welcome mat to be put out. When we arrived we found an article had been printed in the China Post newspaper stating we would be honored guests at the Ding How Square Dance Club's graduation dance. It was one of the greatest thrills of my calling career to stand on the stage in front of a floor full of beautifully dressed dancers, most of whom could not speak my language. I put the music on and when I started to call, they moved as easily through the commands as the dancers at home. Their club caller, Mark Chang, and

Michael Lu, who is learning to call, are doing an excellent job keeping the club going after the American military people left a couple of years ago. They just graduated a class of 60 dancers, an accomplishment that would make any of us proud.

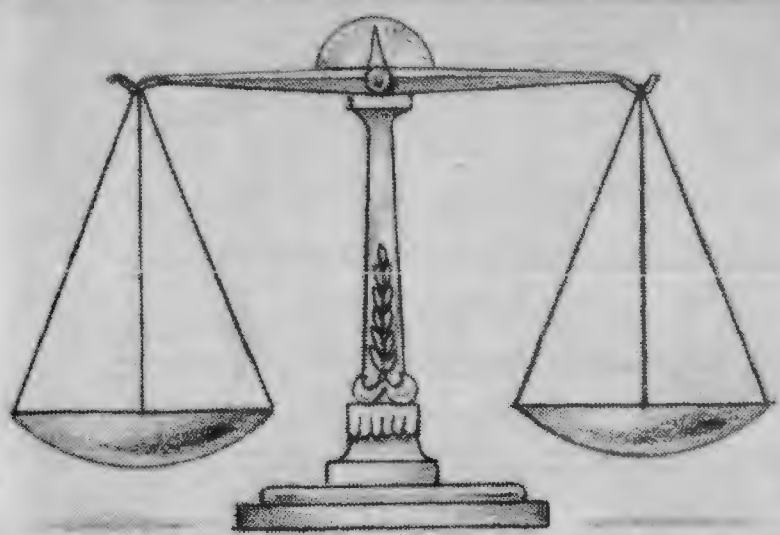
A short flight put us in Tokyo, Japan, where the magic phrase had been used in a letter to fellow Callerlab members, Tac Ozaki and Matt Asanuma. They responded with as warm a welcome as in the other countries. I called for the Fuji Squares where their excellent dancing and hospitality thrilled us.

In slightly over a month we, as strangers, were entertained royally by dancers in four countries, with four different cultures. I can think of no other hobby where this type of warm friendship and acceptance could be enjoyed. We would urge all dancers to take advantage of the wonderful square dance family you are a part of and when traveling, take along your SQUARE DANCING Directory, and remember the magic phrase . . . "Hi, I'm a square dancer." – Norm Cross



Graduating class from the Ding How Square Dance Club, Taipei.





# The Well Balanced Round Dance Program

*by Roberta and Bruce Bird, Shawnee, Kansas*

**T**HE QUESTION IS OFTEN ASKED, "Are we pushing dancers too far, too fast?" The answer is yes, although none of us intends to. We wish to explore the reasons for this trend and the results we can expect if the trend continues, in the hope that round dance leaders will develop an awareness of the potential problem and avoid it. We, then, would like to offer some thoughts on how teachers may improve



**Bruce and Roberta Bird** began teaching round dancing in 1975. With the belief that rounds and squares belong together they work as a team. Bruce calls the squares and contras and Roberta teaches and cues the rounds. Active in caller and round dance teacher training, they have worked with the Lloyd Shaw Foundation, Cal Golden and in their own home training program. The Birds are charter members and directors of Roundalab. Bruce is an accredited Callerlab caller education specialist and Chairman of Callerlab's round dance committee.

programs without getting out of step with the activity.

In dancing there are two purposes. We dance for enjoyment and for status. Recently the ego has dominated. As levels are established, whether you say MS, A1, C2 or easy, intermediate and advanced, it is implied that the "higher" level you dance the more important you are. This implication is not valid but we are strongly influenced by it. We laugh at high school boys who won't dance because it is implied that dancing is "sissy." The implication, although not valid, controls many boys. Because of the invalid suggestion that dancing at a "high level" establishes superiority, many are eager to move up the ladder before they are ready, in spite of the fact that they encounter hard work and frustration. Leaders tend to give dancers what they want, even when the dancers are not ready.

If the trend continues, we can look forward to very small clubs dancing very difficult routines and accepting only those who live up to rigid standards. Let's examine ways that round dancing has evolved to gratify the ego. The basic changes surround choreography, terminology, styling and repertoire.

The most evident change has been the new basics used in popular choreography. The number and complexity of basics have increased recently and this is both good and bad. Some dancers criticize "International" basics. Many of these are easy and enjoyable and, as such, are a valuable addition. Others are difficult and awkward, building only our ego. It is sad that the ego is boosted by exposure to such steps even if executed poorly.

Terminology has undergone notable changes. Some dancers would rather talk about dancing than dance and for them "new" terminology is extremely important. We have listened with amusement to a round dancer



describing with ecstasy the new dance with the "closed change." The same dance with the same step called a "forward waltz" would do nothing for his ego. We recently saw a cue sheet that read "reverse turn" and the description said, "turn, side, close." The choreographer may not have known the difference, but she appealed to the ego via incorrect terminology. Anyone who believes "a rose by any other name would smell as sweet" is not acquainted with modern round dancing.

Styling is another point where the ego has ravished enjoyment. While square dancing is moving from dancing to puzzle solving, round dancing is moving from dancing to posing. Correct styling is a critical element of round dancing. The correct position of the body for comfortable movement is essential. However, the emphasis has changed from comfort to a primary consideration of appearance. Posing has become an important part of the ego success. Changing basics reflect this. For example, the basic "lunge" described a motion. Recently the term has nearly been replaced

by "chair." The importance has shifted from the action to a pose.

In recent years, cueing has been almost universally accepted, for which we are grateful. It has allowed the activity to grow. It also increases the number of dances people will attempt just to build a repertoire. This often means stumbling along, approximating what was cued, to be able to say, "I did that dance." It is sad that no ego points are gained by dancing precisely with the music. Strangely enough it does not detract from the ego if you dance off the beat or if you turn the wrong direction.

In an effort to help dancers maintain a balance of enjoyment and esteem we have developed a plan that embodies such aspects of round dancing as the selection of new dances, teaching methods, attitude, adjustment and the setting of goals. With care and compassion, you may have your cake and eat it too!

*NEXT MONTH Bruce and Roberta Bird will share their scheme.*



*Ted and Barbara May, Harvey, Louisiana*

**A** LIFE FILLED WITH DANCE began for Ted and Barbara May in 1961 when they embarked upon lessons that led them, six years later, to the teaching of rounds. Through the years the Mays held numerous offices in clubs, associations and at festivals.

Described by the dancers around them as popular and confident, there was a natural progression to writing new dances. Their choreography includes Blue Bayou, Winter Love, It's So Nice To Be With You, I've Got Your Number, The Lady Is A Tramp and Walk Right Back, which has repeatedly been listed as a classic by the Round Dancer Magazine

Poll. Ted and Barbara are also active members of the Greater New Orleans Round Dance Teachers Council, URDC and Roundalab.

It is not surprising then to find Ted and Barbara out front as the President couple of the newly formed Louisiana Round Dance Teachers Association. At their first membership meeting Footnotes In The Round, the voice of the LRDTA, quoted Ted as saying, "With the help of this Association, round dancing will become as popular as square dancing. We hope to encourage more square dancers into the movement and perhaps, sometime in the future, have a fun level workshop for non-round dancers at the State Square Dance Convention. We hope we can encourage more people into teaching round dancing and encourage dancers to improve their dancing ability. We encourage all to make these hopes become realities with active effort, concern, participation and positive attitudes."

Such optimism combined with their experience and ability will undoubtedly continue to keep the Mays surrounded by a life of dancing and the opportunity to promote and share their special love of the rounds.



# The CALLERS and DANCERS



*The art and science of square dance calling has come a long way in the last 30 years. A caller's text in the late 1940's might easily be boiled down into fewer pages than a single issue of this publication. When you realize that these articles directed to the caller/leaders have been running monthly for more than 10 years and that the subjects are far from being exhausted, you have a graphic example of the developments that have been taking place. Any caller who has conducted successful programs for ten years or more has valuable knowledge to pass along. Each has his own method of expression, his own concept of how to teach, how to present new material and how to successfully retain new dancers. These are valuable to record and, for that reason, we do a minimum amount of editing and let the leaders tell it to you as they see it. We thank them all for sharing their thoughts. — editor*

## AND THEN DO IT AGAIN

*By Mal Minshall, Sidney, Nebraska*

SOMEONE ONCE SAID that it takes 86 times of doing one basic, the same way, before a person can do that particular basic with confidence. Now, if we use this as a rule of thumb, we can understand why it takes so long to teach a beginners' class. It is interesting to watch the progress of a new dancer who, after having been instructed on a Mainstream basic (i.e., Square Thru), attempts to dance that basic. For example, it might take sixty-four beats of music to get the class through its first Square Thru with everyone ending up in the right place. This is longer than it should take, but the important thing is that they made it all the way through their first Square Thru. Congratulations, Class!

In most cases, everyone is in a hurry to get new beginners on to the dance floor. The beginners were told that within a certain number of weeks they would be square dancing — weeks, not one or two nights. Compare the beginners' class to a baby. When a new baby begins moving around the play pen, he is slow. In a short time, by holding onto the side of the play pen or crib, the baby learns to stand. Some people get impatient and decide that it is time for the baby to start walking. However, if you'll remember, learning to walk took time and a lot of help (also a lot of picking yourself up off the floor). How many times does a small child have to be instructed and helped along before he can do a simple task such as walking?

Back to the 86 times rule. After the new dancer has danced a Square Thru 86



times he should be fairly accomplished at it. Most of the dancers get through the basic in anywhere from 16 to 20 beats of music. (The tempo of the music is usually slower, somewhere between 122 and 128 metronome beats per minute.) It should be noted here that music with a strong rhythm section helps the new beginner; however, it is still a good idea to use a variety of music.

Articles written about how to teach square dancing do not stress the importance of doing a basic over and over again until it is done well and with confidence. Think of it in relation to other activities: professional musicians, singing stars, bowlers, golfers, football and basketball players, and the many others. How many times do they repeat the same lesson? Rest assured, they repeat it many, many, many times. Most professionals are on the job — learning — eight hours a day.

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*ABOUT THE AUTHOR — Mal Minshall has been teaching for most of the years he's been calling, and that adds up to more than twenty. His continued concentration on the teaching aspect of square dancing is undoubtedly one of the reasons why as Club Caller for the Prairie Schooners he also teaches their classes and conducts the workshops. He has traveled on a full-time basis for seven years calling from coast to coast and border to border. Mal and his wife, Shirley, served as President of the Nebraska Square and Round Dance Association and also were among the founders of the Nebraska Square and Round Dance Convention. A member of Callerlab, Mal has to his credit a number of movements published in Bill Burlison's Square Dance Encyclopedia.*

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It is easy to want to rush the new beginner into the club. But please remember, the new dancer has a tremendous amount to learn before he/she can possibly dance as well as the average club dancer. Many times we take his ability for granted, but if you put him in a different hall, even with the same caller, you will see that he really needs more time to learn to dance and react automatically.

It is a good idea to have another caller come in on occasion and call so the beginners will have an idea of what to expect in the future. Remember to advise the guest caller as to the class' capabilities and what basics have been included thus far.

By now you should realize how important repetition is to the teaching and learning process. If there is any reason to believe that the class had trouble with any part of a movement, go back and do it again. Sometimes the speed setting on the amplifier turntable can make a difference in how well the dancer will move through a given basic. To see how this will affect dancers, try increasing the speed of your favorite hoedown and notice how even your regular dancers have trouble with a new Quarterly Selection. The point is, take your time. Give the dancer a good chance to understand how a basic works. No matter how long we have danced, when we undertake a new basic, we are still learning. It will not take an experienced dancer as long to learn, but the first few times a figure is presented are very important in determining if the beginning dancer or even the seasoned dancer will enjoy and understand the figure.

The first two or three nights of beginning lessons should be used for fun and getting acquainted. Square dancing can be strenuous to a new beginner. Football players don't rush right out on the field and play football; they start



with conditioning. Did you ever have a sore arm after a Sunday afternoon baseball game? Many new dancers are not in condition to go full speed all evening, so take it easy. It is also evident that when some people start something new and different they tend to be shy and may be easily offended. They may fear that someone will see them make a mistake, and if too many mistakes are made they may not be back the next time. It is a good idea to take it easy the first two or three nights that a group is together. Reassure them that no one is going to judge their ability to dance or to be part of the group. Let them know that they are really needed in this great activity.

The gentleness and patience of the caller or instructor is very important. The tone of your voice can certainly have a great affect on the dancers, even more so with beginners. Never mention their names over the P.A. system. If you do mention their names, you may notice the jitters beginning and often times a blush reddening their face. Please go easy on the criticisms, and if you do criticize, do not do it over the mike. As callers and instructors, we sometimes have a tendency to forget that we are working with human beings.

Singing calls should be introduced as soon as possible. A caller usually has one or two records that can be used, but again remember, these are beginners. Take plenty of time to get them through a simple figure. You can use a hoedown for a singing call as well. The difference being that in a singing call you usually have the ladies progress around the square either to the corner or to the right-hand gents. Once again, be sure to check the tempo so that the dancers will be comfortable in getting through this simple figure. Be sure to praise them for doing a good job. Before you feel they did a poor job, check your work first. You may have had the tempo set too fast; there may not have been enough voice or perhaps too much music. Take your time and remember, "If time were money, we would all be millionaires."

### **Limited Learning Time**

Square dancers often only get thirty-six nights with two and one-half hours per night to be prepared for regular club dancing. It is easy to understand why people get discouraged and look for something else to do. It is also understandable why older dancers get tired of doing the same old thing. So, Mr. Caller, it is possible to change some of those old dance routines just a bit to make them seem different. Please remember that whenever you change something, it takes the beginner time to comprehend those changes.

Wouldn't it be nice to have the beginner group together for four years, like a college student, say 208 nights at two and one-half hours per night? My goodness that seems like a long time, but perhaps they would continue to dance for the rest of their lives. Twenty years ago we were taught to dance in ten, two and one-half hour sessions. Even then that was not enough time. Perhaps 40 sessions would have been better. It seems like the longevity of doing a given thing has something to do with how well you like to do your job.

It is hoped that this article will motivate the thinking of many and perhaps we can receive some spontaneous feedback. Remember that common sense, good direction, lots of repetition, good music and a whole lot of patience are a good format for the 86-times rule.

□ □ □



# Traditional Treasury

By Ed Butenhof

WITH MOST TRULY TRADITIONAL squares there are a number of versions, as callers intentionally or otherwise changed them to suit themselves. This dance comes from a book called "Partners All, Places All" (1949); it is one of many versions.

## UPTOWN-DOWNTOWN

Recommended music is Turkey In The Straw.

— — — —, **First pa and ma go straight uptown**

First couple, hands joined, walk across the set to #3.

— — — —, **Bring that opposite couple down**

First couple walk backward to place, with couple #3 following.

— — — —, — — **And push them back**

Couple #3 walk backward to place, first couple following.

— — — —, **Separate go round the track**

Couple #3 steps apart to allow couple #1 to go between them. Couple #1 separate and go around the outside to home place.

**Lady go gee and gent go haw  
right allemande just pa and ma**

First couple meet and turn by the right.

— — — —, **All swing corner  
like swinging on a gate**  
— — — —, **Promenade corners and  
don't be late**

— — — —, — — — —  
— — — —, **Same pa new ma  
go straight uptown**

It can be done four times for each man or just twice depending on stamina (yours or theirs).

Another traditional favorite is one sent to me awhile back by Wayne Fortner of Cole Camp, Missouri. His version is called:

## OPPOSITE ONCE AND A HALF

Phrasing isn't all that critical; any hoedown should work.

— — — —, **First couple balance and swing**  
— — — —, **Lead out to the right  
and circle four**  
— — — —, **Swing opposite half  
and circle four**

A half swing is essentially a rollaway, the lady on the man's left is rolled to his right.

— — — —, **Swing partner half  
and circle four**

This is the man's original partner who is on his left for the moment.

— — — —, **Swing opposite once  
and a half and circle four**

Once around and a half more with same result as the rollaway.

— — — —, **Swing partner once  
and a half and circle four**

**Circle four around you go  
break that ring with do si do**

The do si do has been described in these pages before, but for those unfamiliar with it, here's Wayne's description: "The ladies pass left shoulders and immediately give left hands to partner's left hands they move around him and give right to the opposite gent; move around him and return to partner; with a left for a courtesy turn." The men must move forward to meet the opposite lady and back to their partners. The figure takes 16 steps.

— — — —, — — — —  
— — — —, **Make your change  
and on you go**

First couple moves on to third to repeat. Each couple should have a chance to lead out in turn.

**NOTE:** Others, like Wayne Fortner are welcome to send in their favorites. Remember what's old to you may be new and very useful to someone else. Write to Ed at 399 Cobbs Hill Drive, Rochester, NY 14610.

## INTERESTED IN TRADITIONAL?

A number of callers are discovering that by keeping the old, traditional dances alive, they increase their horizons as caller-leaders and provide an extra dimension of dancing pleasure for those who dance with them. This doesn't mean going overboard with nothing but traditional dances but it does mean that on special occasions a bit of dancing "history" can add to the fun of the evening, help develop a theme or offer a change of pace. If you're looking for variety consider this.



# CONTRA CORNER



## THE LANGUAGE OF CONTRAS

**A**CTUALLY the basics that make up the cues used in contra dancing are much the same as many of the uncomplicated square dance basics. One criteria is that the movements work well to an eight count phrase of music, for many of these dances are made up of combinations that total 64 counts — as you may have noticed if you've been following this column. Let's go down the Basic list and see.

**CIRCLE LEFT AND RIGHT:** Styling is the same. Usually done with three, four, six or eight dancers. You can count on eight beats for a full circle with three or four dancers and 16 counts for a circle of six or eight.

**FORWARD AND BACK:** Always eight counts; three forward and touch (or bow to your opposite), then three back and touch.

**DO SA DO:** Eight counts back-to-back.

**SWING:** The died-in-the-wool, pure traditionalist loves to swing, and while an eight count swing may prevail there are times when the swing will last longer, depending upon the call.

**COUPLE PROMENADE:** In many areas, couples will hold right hands (only) in front. Quite frequently when two couples half-promenade from one line to the other they may simply hold adjacent inside hands or, when finishing a movement with a courtesy turn, they will retain that courtesy turn, skirt skater hold. In contras dancers frequently promenade down or up the hall in fours and for this the "man's palm up, lady's palm down" position works well.

**ALLEMANDE LEFT:** Done with a pigeon-wing for a four count action.

**LEFT OR RIGHT ARM TURNS:** Usually hands up, elbows down.

**STAR RIGHT/LEFT:** Hands up. Three or four hand star takes eight counts for a full revolution. A star of six or eight takes 16 steps.

**PASS THRU:** The same as in contemporary squares. Figure on four counts.

**HALF SASHAY:** Same as in contemporary square dancing. Also, in contras a sashay is a "chassé", or sliding step with each side-close taking one count of music.

**U TURN BACK** (Turn alone): Following a pass thru dancers will usually turn in to face their partners. There are exceptions in dances where partners turn their backs on each other, while doing a

U Turn Back, so the men may pick up the lady on their right. In lines of four all dancers will turn individually.

**BACK TRACK:** Commonly danced (but not always by this name) when couples move down the center of the line and, retaining handholds, turn individually toward each other and move as couples back up the lines. Dancers will not have changed sides.

**COURTESY TURN:** Same as in contemporary squares following a ladies chain. A modified version is used in a right and left thru.

**TWO LADIES CHAIN:** Same as in contemporary square dancing.

**RIGHT AND LEFT THRU:** Quite frequently in dancing contras there will be patterns where two ladies are partners and two men work together as partners. For this reason a right and left thru is often done without taking hands, but is a pass thru (in four counts) then a wheel around with the person on the left backing up and the one on the right moving forward.

**STAR THRU:** The same as in contemporary square dancing.

**BEND THE LINE:** The same as in contemporary square dancing.

**SQUARE THRU:** In contras, to fit the timing, this basic is usually a "slow square thru." While following the traffic pattern used in square dancing the action is a right to the opposite, pull by and turn with a two-step (cha cha). Each segment takes four steps.

**DIVE:** (to the foot) An action where one couple facing down the hall dives thru an arch made by a couple facing up (or vice versa).

**CROSS TRAIL THRU:** The same as in contemporary square dancing.

**WHEEL AROUND:** Also referred to as "wheel as a couple." Used frequently when couples are moving down the hall then wheel as a couple to come on back.

**OCEAN WAVE:** The same as in contemporary square dancing — hands up.

**OCEAN WAVE BALANCE:** Sometimes done twice for eight counts.

**RUN:** The same as in contemporary squares.

This is not the complete vocabulary but it largely covers the Basic square dance list. Contras have been written using some of the more contemporary movements but for the most part the Contras that have proven to be most successful are composed to basics that can be done comfortably in eight beats.





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P.O. Box 35285, Detroit, MI 48235



**S**QUARE DANCERS who plan to drive an R/V to the Convention will find 2,000 spaces set aside at the Michigan State Fairgrounds, located just west of I-75 on Woodward Avenue with the entrance at Gate 2 on State Fair Avenue. A minimum fee of \$50.00 will cover four nights from 9:00 AM, Wednesday, until noon on Sunday. This fee includes parking space, restroom and shower accommodations, garbage service and security, also shuttle bus service to Cobo Hall on Thursday, Friday and Saturday. Bus I.D.s must be affixed to a person's Convention badge for the bus service. There are no sewer or water hookups although water is available on the grounds. Pump-out service will be offered for a fee and a sanitary dump will be available on Sunday only.

Camping Directors, Don and Virginia Preston, remind dancers that this location is a rally site and electricity cannot be promised. A separate area will be provided for those wishing to run their generators. Early parking is available for \$7.50 per day. \$10.00 is charged for more than two adults in a unit. For information and assistance, CB 4 will be monitored. Any questions about R/V facilities should be sent to the Prestons at 14885 Euclid, Allen Park, Michigan 48101.

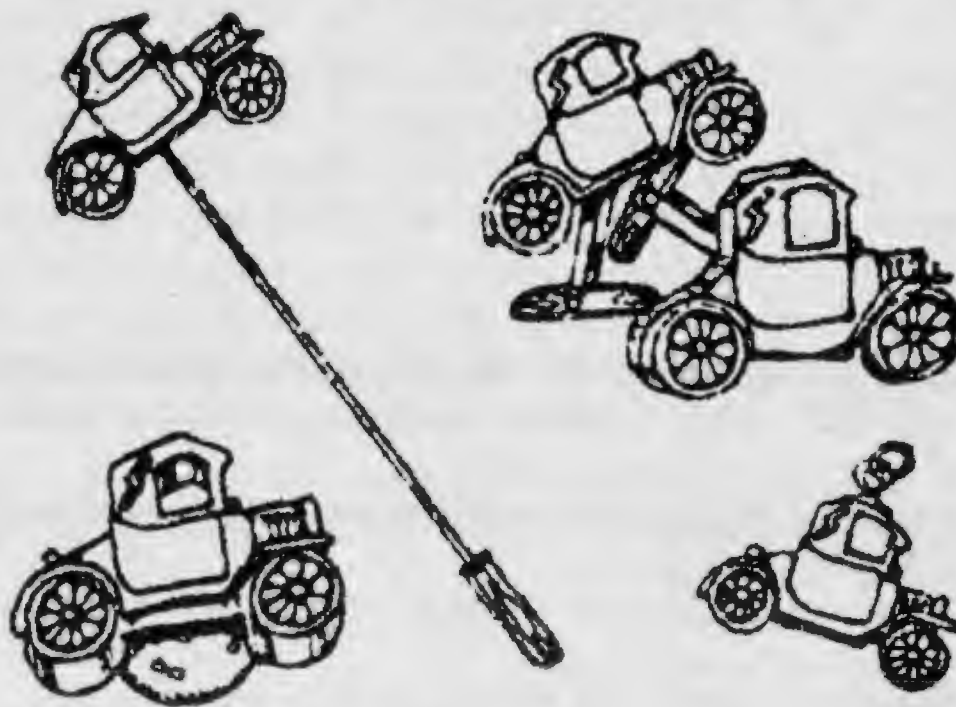
**Things to See from A to Z**

Starting with the Auto Assembly, the Ford Rouge Plant at Dearborn, and ending with the Zoological Park in Detroit, visitors to the Convention can cover a multitude of "to do" and "to see" things. Here are just a few suggestions: Belle Isle's Scott Fountain (1,000 acre park in the Detroit River), the Bobble Boat (steamer ride on the River), Institute of Arts, Science Center, Eastern Market (a bustling produce and flower garden), Philip A. Hart Plaza (cultural and entertainment scene with many events offered free to the public), Greektown (an epicurean's delight), the Renaissance Center (complex of shops, restau-

rants and theatres), and of course, Greenfield Village and the Henry Ford Museum in Dearborn. One of the fun aspects of Detroit has been the addition of trolleys, 75-year-old Portuguese modes of transportation. For 25¢ turn-of-the-century drivers will get you to various parts of downtown Detroit.

**Jewelry — We Have It!**

Stunning little antique gold cars on a stick-pin, tie tack, money clip, tie clasp, cuff links or as a separate charm are available from Art and Joyce Proper, Vice Chairmen Ways and Means. The cars are most attractive and are the official Convention logo. Make check or money order payable to the 31st National Square Dance Convention and mail to the Propers, 224 Oakwood St., Grand Ledge, Michigan 48837. Items are available for: \$1.50 — charm; \$2.50 tie tack or stickpin; \$3.00 — tie clasp or money clip; \$5.00 — cuff links. Add 25¢ postage for each item ordered.

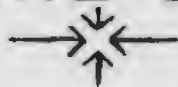


**Register Now**

Last month's SQUARE DANCING magazine included a complete registration form for the Convention. You can remove it without damaging your magazine. Do it today! Fill it out completely and send it in with your deposit to assure yourself of a very special vacation next June.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Texas

We would like to share the Double Star Square Dancers' Joe Lewis Fan Club idea. A cardboard fan mounted on a wooden stick was designed by Hester and Jay Farmer, presidents of the club, one hot July dance in Dallas. The fan not only shows our appreciation for Joe but serves a very useful purpose.

— Gerda Isely



Joe Lewis fans have found an honest-to-goodness way to beat the heat.

## Australia

On July 4th and 5th, over 10 squares of dancers helped the Twin City Twirlers of Albury-Wodonga celebrate their first birthday. These two cities are on the border of New South Wales and Victoria. The club was started by Chuck and Flo Jordan while Chuck was teaching on an exchange program in 1980. It was wonderful to have the Jordans on hand to help celebrate the occasion. The event was emceed by Max and Robyn Hodder who have been calling and teaching the club since Chuck and Flo returned to Canada. Five other caller couples were on hand to help make this a gala event. — Anne Larrad

Where can you stub your toe on a fortune, discover ancient tribal paintings, walk on the world's largest living thing, relax at a world famous resort, hear a yarn spun at a fair dinkum outback pub and spend a long weekend in October, 1982, square and round dancing with some of the world's happiest people? Where else but in Queensland! October 15, 16 and 17 are the dates when the 12th Commonwealth Games Square and Round Dance Jamboree, incorporating the 23rd Australian National Convention, will take place just outside Brisbane. As the name implies, the Jamboree follows the Commonwealth Games. Plan now to travel to Queensland for this exciting activity and hopefully you'll have enough time to explore the wonders of our part of the world. Contact Elva Hoppe, 142 Highland Terrace, St. Lucia 4067, Queensland.

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*With square dancing being enjoyed in more than 50 countries around the world, this regular feature puts the spotlight on a number of areas each month. If your community hasn't been represented recently, why not put some news together and send it in?*

---

## California

About a year after he moved from Connecticut to California, caller Jerry Schatzer realized that he was blessed with a fine group of friendly and loyal dancers in his new location. To show his appreciation, he surprised them with a free dance, for which Jerry prepared and furnished all the food and beverages. Needless to say, the dancers were delighted and a bit awed by the occasion. Some remarked that they had been dancing for many



# ROUND THE WORLD of SQUARE DANCING

years but had never received such an acknowledgement by a caller. Jerry's dance was held at McDonald's Barn in North Hollywood, where Jerry holds a weekly workshop and also calls for clubs who dance at "The Barn."

A new clogging newsletter is being started on a bi-monthly basis by Cathy Manning. While headquartered in California, it is aimed at cloggers everywhere. Anyone interested in more information should contact Cloggin' Chatter, P.O. Box 1215, Garden Grove 92642. An interested bystander to this venture is Cathy's son, Rick, a square dancer since junior high school. While undergoing military training in Georgia, Rick square danced with the Follow Me Travelers. Instead of rounds between tips, this club had clogging. In five weeks, Rick learned to clog and has been at it ever since, now teaching as well as producing an exhibition team. He also is a square dance caller. As a 1st Lt. in the Army National Guard, Rick has sometimes found himself dancing in his combat boots. He says if he can clog in that type of footwear, anyone can!

Long-time caller Brad Bradford has decided to take life a little easier and has regretfully hung up his mike, except for the occasional guest calling date. To bid him a very fond farewell, Taw Twirlers Club of Marina tossed him a topnotch party on August 14 at the Grange Hall. This included Brad's wife, Barbara, who has called alongside him and cued the round dances as well. A nice touch was presented by club members in the form of

a "This is Your Life — or Is It?" skit. Incidents, real or imagined, played a hilarious part. On the more serious side the club gave the Bradfords a plaque and a cash gift to commemorate his 12 years of calling for the club. A full house of dancers, ex-members and other friends joined in this memorable occasion. Harold Fleeman of Santa Cruz has picked up the mike for Taw Twirlers, carrying on their reputation for smooth calling and dancing.

## Indiana

The Hoosier Hospitality After Party held at the National Convention in Seattle was outstanding, with 40 squares on the floor and 40 squares + waiting to dance. At 1:45 AM there were still 12 squares dancing. The decorations carried the "500 Race" theme and dancers who attended were given tiny race cars on chains to attach to their regular badges. Dave and Emily Fivecoat emceed and were the host caller, with Linda and Jim Short as round dance cuer. 15 guest callers participated. Incidentally two jackets were left at this After Party — a blue jacket with "Walt" on the front of it and a gold and white plaid lady's jacket. We would like to return these to the owners if they will contact us at 1401 Lawton Ave., Columbus 47201 — *Jim and Bev Massey*

## Alabama

We invite everyone to come to Lakepoint, located five miles north of Eufaula, for our 2nd Annual Lakepoint Funfest, to be held November 27-29. Featured callers are Chris Vear and Horace Newberry with Wayne Nicholson cueing rounds. Lodging is available on the premises. For reservations please contact Day and Ginny Stokes, Rt. 1, Box 284, Dothan 36301 (telephone 205-793-1616).  
— *Betty Jo and Horace Newberry*

# EXPERIMENTAL NOTES

*Compiled by Ray Rose*

**OUT WHEEL AND TAG:** From parallel two faced lines: Dancers facing out wheel across to the other side, as the dancers facing in tag the line in to end in lines facing in.

From a static square: **Heads square thru four, swing thru, men run, out wheel and tag, pass thru, wheel and deal, square thru three hands, allemande left.**





**THE SQUARE DANCE CAMERA** this month is in the hands of Technical Sergeant Wally Ross with NATO in Italy. While two year old Charity Robinson (above) is too young to enter in the square dancing, she still takes part in the fun. Chrissy Bell and Jackie Cooper (below) prove there's no age difference among dancers, while Valerie Smith and Wes Bell (right) are obviously enjoying themselves. Our thanks to Sgt. Ross for the fine shots.



### Italy

The Sand Castle Swingers from Naples and their caller, Andy Turner, were invited by the Pro-Loce (the equivalent of our Chamber of Commerce) of Pioppi to perform in their village. Nine carloads of square dancers spent a Saturday afternoon visiting this town near Salerno and relaxing in the clear blue waters of the local beach. In the evening, several hundred Italians gathered near a stage on the beach to watch the square dancers perform the intricate square dancing moves. Each time a song started, the spectators would clap time to the music and shout encouragement to the dancers. After the dance, the group was presented with a plaque and other mementos. The dancers stayed overnight in accommodations provided by various townspeople.

— *Public Information Division, NATO*





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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

November, 1981

**F**ITCHBURG, MASSACHUSETTS is a nice place to visit for our 33rd birthday so come with us as we pay the folks a visit. The caller is Eddie Mayall and here you have a sample of the type of calls you can expect during the evening. Eddie's just coming up to the mike, so come on in and join us.

Heads star thru, California twirl  
Flutter wheel, veer left  
Couples circulate, wheel and deal  
Flutter wheel, veer left  
Couples circulate, wheel and deal  
Dive thru, pass thru  
Allemande left

Heads flutter wheel, veer left  
Girls trade, men fold, star thru  
Flutter wheel, veer left, girls trade  
Men fold, star thru, California twirl  
Right and left thru, star thru, pass thru  
Allemande left

Two ladies chain  
Facing couples swing thru, men run  
Centers trade, wheel and deal

Four ladies chain three quarters  
Heads touch one quarter, walk and dodge  
Circle to a line of four  
Right and left thru, pass thru  
U turn back, square thru  
Right and left grand

Heads square thru, right and left thru  
Swing thru, fan the top, spin the top  
Fan the top, slide thru  
Allemande left

Sides square thru, spin chain thru  
Girls circulate twice, swing thru  
Cast off three quarters, spin chain thru  
Ends (man and lady) circulate twice  
Swing thru and cast off three quarters  
Balance, change hands  
Allemande left

Heads square thru, swing thru  
Half square thru, U turn back, star thru  
Swing thru, half square thru  
U turn back, star thru  
Allemande left



Eddie  
Mayall

*Eddie Mayall of Fitchburg, Massachusetts tallies close to 20 years of calling following four years as a dedicated dancer. He was instrumental in forming the Town Travelers of Lowell, managed to serve a term in most every club office and became their class teacher for eight years.*

*Eddie's calling experience began under the direction of Jim Mayo and he taught his first class in Dracut. He has also taught for the Lowell YMCA and Recreation Department. His numerous clubs and classes in Massachusetts and New Hampshire include the Red Hot Squares, the Merri-Valles, the Allemande Eights and the Border City Squares. Presently he's on mike some 200 nights each year.*

*A member of Callerlab, the Tri-State Caller's Association and a charter member of NECCA, Eddie has called at the New England State Convention for the past 18 years. During the summer you'll find him out camping with his wife, Helen. On Memorial Day they're at the Camp 'n Dance at Papoose Pond, North Waterford, Maine, and in September he's on staff with Gene Beard at Old Orchard Beach, Florida.*



Sides half square thru, right and left thru  
 Swing thru, men run, tag the line left  
 Wheel and deal, dive thru, pass thru  
 Swing thru, men run, tag the line left  
 Wheel and deal  
 Allemande left

Heads lead right, circle four to line  
 Pass thru, partner tag, trade by  
 Slide thru, pass thru, partner tag  
 Trade by and slide thru  
 Allemande left

Sides square thru, do sa do to a wave  
 Scoot back, men trade, men run  
 Wheel and deal, dive thru  
 Pass thru, do sa do to a wave  
 Scoot back, men trade  
 Men run, wheel and deal, dive thru  
 Pass thru  
 Allemande left

## SINGING CALLS

### GUITAR MAN

By Bill Owsley, Springfield, Missouri

Record: 4-Bar-B #6042, Flip Instrumental with  
 Bill Owsley

#### OPENER

I quit my job at the car wash  
 Left my mamma a goodbye note  
 By sundown I left Kingston with  
 My guitar under my coat left allemande  
 Do sa do left allemande weave the ring  
 I hitched all the way down to Memphis  
 Stayed at the Y.M.C.A. swing promenade  
 I got the same old story at them all  
 Night piers ain't no room for a guitar man

#### SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	.....Workshop Editor
Joy Cramlet	.....Round Dances
Ken Kernen	.....Ammunition

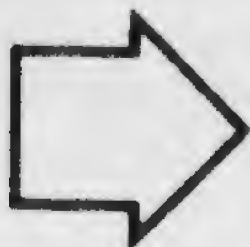
## Is There a Shortage of Dance Material?

With so many callers creating their own choreography these days there's less and less coming out in written form. While this may be fine for the more innovative, what about callers who depend on other sources for ideas from which they can build dances? As a solution, we offer two suggestions.



(1) If you have had success in creating patter-call choreography, why not share your material with others who need the ideas? Dances for publication should be carefully checked, then sent to our office so they may be dancer-checked by Workshop Editor, Bob Van Antwerp, before being put in print. Your ideas, time and effort will be greatly appreciated.

(2) If you're looking for Dance Material . . . The 1982 Yearbook comes out next month. In it will be all of the dances, patter calls, singing calls, ammunition and rounds that have appeared in the 24 issues of the Workshop during 1980 and 1981. That means more than 1,000 dances, all arranged in sections and completely indexed. Price of this large size (8½ x 11), 100 page Yearbook is \$10.00 after January first.



**Special pre-publication price**  
**\$5.95**, for orders postmarked before  
 December 31, 1981.

Send orders to:

Square Dancing Magazine, 462 No. Robertson Blvd., Los Angeles, CA 90048



MIDDLE BREAK, ENDING

Sides face grand square

Four ladies promenade swing promenade

I got the same story at them all

Night piers ain't no room for a guitar man

FIGURE:

Heads promenade halfway down the middle

Square thru four hands right and left thru

Veer left ferris wheel centers

Touch a quarter box circulate twice

Face left swing and promenade I got

The same old story at them all

Night piers ain't no room for a guitar man

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### OH BABY MINE

By Tony Oxendine, Sumter, South Carolina

Record: Ranch House #603, Flip Instrumental with Tony Oxendine

OPENER, MIDDLE BREAK, ENDING

Four ladies chain straight across the ring

Turn and chain ladies home again

Do paso turn partner left corner by right

Partner left head ladies center

Tea cup chain oh baby mine

I get so lonely when I dream of you

I can't live without you

That's why I dream about you

If I could put my arms about you

Life would be so sweet

FIGURE:

Head couples square thru four hands

You make a right hand star

Heads star left one time you go

Same two right and left thru

Veer to the left and ferris wheel

Center two veer to the left and

Veer to the right your corner swing

Promenade around the ring

If I could put my arms around you

Life would be so sweet

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### I'LL GET ALONG SOMEHOW

By Ron Mineau, Arroyo Grande, California

Record: Big Mac #027, Flip Instrumental with Ron Mineau

OPENER, MIDDLE BREAK, ENDING

Allemande left and allemande thar

Go forward two and star men back in

Make an allemande thar shoot star full turn

Right to corner pull her by

Left allemande and weave the ring

You thought you were pretty wise

To run around with other guys

Do sa do and promenade

You thought you'd break my heart

But I fooled you from the start

And I'll get along somehow

FIGURE:

Heads square thru four hands you go

Meet the sides then right and left thru

Touch a quarter then split circulate

Boys run go right and left thru

Turn the girls ladies lead Dixie style

Make a wave then trade the wave

Swing your corner and promenade

Let it rain let it snow

I don't care oh no no no

I'll get along somehow

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### LADY OF SPAIN

By Don Atkins, San Lorenzo, California

Record: Mountain #7, Flip Instrumental with Don Atkins

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the rancho

Get back home and swing old pancho

Join hands circle left go round the ring

Allemande left your corner lady

Weave around that ring

In and out go around that rancho

When you meet do sa do old pancho

Promenade with the lady you adore

She's your lady of Spain

FIGURE:

Head two couples promenade go halfway

Sides right and left thru turn 'em I say

Square thru four hands go all the way

Do sa do with the corner

Look her in the eye

Do an eight chain four uno dos

Tres cuatro swing cinco promenade her

Promenade around with the girl you adore

Swing your lady of Spain

ALTERNATE FIGURE

Head two couples square thru four hands

Do sa do with the corner make

An ocean wave you know

Scoot back go two by two boys trade

Boys run then wheel and deal

Allemande left the corner girls do sa do

Go back swing the corner then you

Promenade her home

Promenade with the girl you adore

She's your lady of Spain

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



# ROUND DANCES

## GOOD TIMES ROLL — Sun Ra 0001

**Choreographers:** Art and Gladee Peavey

**Comment:** Could be an easy two-step except the one measure that is a fishtail. Good rinky tink sounding music. One side has cues.

### INTRODUCTION

1-4 OPEN facing LOD Wait; Wait; Vine Apart, 2, 3, Touch; Vine Together, 2, 3 to SEMI-CLOSED facing LOD, Touch;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Rock Back, —, Recov to Face, —;

5-8 Side, Close, XIF, —; Side, Close, XIF, —; Turn Two-Step; Turn Two-Step to OPEN;

9-12 Strut, —, 2, —; 3, —, 4, —; (Basketball) Turn, —, Recov, —; Turn, —, Recov to OPEN facing LOD, —;

13-16 Fwd, Close, Back, —; Back, Close, Fwd, —; Turn Two-Step; Turn Two-Step end in BANJO facing LOD;

### PART B

1-4 Walk, —, Check, —; Fishtail; Walk, —, Manuv to CLOSED M facing RLOD, —; Pivot, —, 2 to BANJO M facing LOD, —;

5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; CLOSED Strut, —, 2, —; 3, —, 4 to face WALL in CLOSED, —;

9-12 (Traveling Box) Side, Close, Fwd, —; Walk RLOD, —, 2, —; Side, Close, Back, —; Walk LOD in SEMI-CLOSED, — 2, —;

13-16 Turn Two-Step; Turn Two-Step to SEMI-CLOSED LOD; Walk (Twirl), —, 2, —; Walk, —, 2, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Apart, —, Point, —;

## LONELY DAYS — Old Timer 1702

**Choreographers:** Chick and Mary Gary

**Comment:** Music has Western flavor with quite a beat. Easy level two-step. One side of the record is cued.

### INTRODUCTION

1-4 OPEN-FACING 3 pickup notes Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —;

### PART A

1-4 Side, Close, Fwd, —; Side, Close, Back, —; Hitch Apart, Close, Fwd, —; Side, Close, Thru blend to OPEN, —;

5-8 Fwd Two-Step; Fwd Two-Step; Strut,

—, 2, —; 3, —, 4, —;

9-12 Fwd Two-Step; Fwd Two-Step; Strut, —, 2, —; 3, —, 4, —;

13-16 Change Sides Two-Step to LEFT-OPEN; Fwd Two-Step; Change Sides Two-Step to OPEN; Fwd Two-Step end in BUTTERFLY M facing WALL;

### PART B

1-4 Side, Close, Turn BACK TO BACK, —; Side, Close, Turn to OPEN, —; Fwd, Close, Back, —; Back, Close, Fwd, —;

5-8 Circle Away Two-Step; Away Two-Step; Strut Together, —, 2, —; 3, —, 4 to BUTTERFLY M facing WALL, —;

9-12 Side, Close, Thru, —; Side, Close, Thru to BUTTERFLY, —; Side, Close, Side, Close; Side, —, Reach Thru to OPEN, —;

13-16 Rock Fwd, —, Recov, —; Back Two-Step; Rock Back, —, Recov, —; Fwd Two-Step;

### BRIDGE

1-2 SEMI-CLOSED Walk (Twirl), —, 2, —; Fwd, —, 2 blend to CLOSED M facing WALL, —;

SEQUENCE: A — B — Bridge — A — B — Bridge plus Ending.

Ending:

1-4 Walk (Twirl), —, 2, —; Fwd, —, 2 blend to CLOSED M facing WALL, —; Side,

5-6 Hitch Apart, Close, Fwd, —; Side, Close, Thru, —; Point L (W's R).

## DILL PICKLE RAG — Hi-Hat 996

**Choreographers:** Bob and Helen Smithwick

**Comment:** Good razz ma tazz music and an active fun dance.

### INTRODUCTION

1-4 BACK TO BACK M facing COH Wait; Wait; Circle Around, —, 2, —; 3, —, 4 to OPEN facing LOD, —;

### PART A

1-4 Fwd, Touch, Fwd, Touch; Walk, 2, Fwd/2, 3; Fwd, Touch, Fwd, Touch; Walk, 2, Fwd/2, 3 to BUTTERFLY M facing WALL;

5-8 Side, Behind, Side, Behind; Step, Brush Fwd, Brush Back XIF, Brush Fwd XIF; Side, Behind, Side, Behind; Spot Turn, 2, 3 to OPEN facing LOD, Touch;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M facing WALL;

### PART B

1-4 Side, Touch, Side, Touch; Vine, 2, 3, 4; Side, Close, Side Knee; Spin RF (LF), 2 3 to CLOSED, Touch;



- 5-8 **Turn Two-Step; Turn Two-Step to CLOSED M facing WALL; Vine, 2, 3, 4; Pivot, —, 2 to BUTTERFLY M facing WALL, —;**
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B except end in OPEN M facing LOD:
- PART C
- 1-4 **Point Side —, Point Back, —; XIB, Side, Fwd, —; Point Side, —, Point Back, —; XIB, Side, Fwd, —;**
- 5-8 **Blend to CLOSED Turn Two-Step; Turn Two-Step; Pivot, —, 2 to SEMI-CLOSED, —; Walk, —, Face in BUTTERFLY, —;**
- 9-12 Repeat action meas 1-4 Part C;
- 13-16 Repeat action meas 5-8 Part C except pickup to CLOSED M face LOD:
- 17-20 **Point Fwd, —, Point Back, —; Fwd Two-Step; Point Fwd, —, Point Back, —; Fwd Two-Step;**
- 21-24 **Twist Vine to COH, —, 2, —; 3, —, 4, —; Roll, —, 2, —; CLOSED Side, Close, Side, —;**
- 25-28 **Twist Vine to WALL, —, 2, —; 3, —, 4, —; Roll, —, 2, —; CLOSED Side, Close, Side, —;**
- 29-32 Repeat action meas 17-20 Part C except end in BUTTERFLY M facing WALL:
- SEQUENCE: A — B — A — C plus ending.
- Ending:
- 1-4 **BUTTERFLY M facing WALL Vine, 2, 3, 4; Side, Close, Side, Kick XIF; Roll, 2, 3 to face, Touch; Chug Apart, —, —, —;**

### ROSES — Belco 299

**Choreographers:** Jerry Packman and Betty Drafz

**Comment:** Easy level two-step. Music is adequate. Dance is cued on one band.

#### INTRODUCTION

- 1-4 **OPEN Wait; Wait; Apart, —, Cross Point, —; Together to OPEN, —, Touch, —;**

#### PART A

- 1-4 **Fwd Two-Step; Fwd, Close, Back/Turn Back to Back, —; Side, Close, Turn 1/2 LF, —; Side RLOD, Close, Thru to SEMI-CLOSED facing LOD, —;**

- 5-8 **Turn Two-Step; Turn Two-Step; Walk (Twirl), —, 2, —; Walk, —, 2 to OPEN —;**

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part B except Pickup to CLOSED M facing LOD:

#### PART B

- 17-20 **Twist Vine to COH, —, 2, —; Side, Close, Fwd, —; Twist Vine to WALL, —, 2, —; Side, Close, Back, —;**

- 21-24 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd, —;**

- 25-28 Repeat action meas 17-20 Part B;
- 29-32 Repeat action meas 21-24 Part B except end in CLOSED M facing WALL:

#### PART C

- 33-36 **Turn Two-Step; Turn Two-Step; Side, Close, Side, Close; Side, —, Thru to OPEN, —;**

SEQUENCE: Dance goes thru twice plus ENDING.

Ending:

- 1-4 **OPEN facing LOD Fwd Two-Step; Fwd Two-Step; Roll, —, 2, —; Apart, —, Point, —;**

### ANNIVERSARY WALTZ — Belco 299

**Choreographers:** Art and Gladee Peavey

**Comment:** Easy, smooth flowing waltz routine to adequate music. One band has cues.

#### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

#### PART A

- 1-4 **Waltz Away; Waltz Together; Twinkle Thru to RLOD; Twinkle to CLOSED M facing WALL;**

- 5-8 **Dip Back, —, —; Manuv face RLOD, 2, 3; (R) Waltz Turn; (R) Waltz Turn end in BUTTERFLY M facing WALL;**

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A:

#### PART B

- 1-4 **BUTTERFLY Bal L, 2, 3; Bal R, 2, 3; Vine (Twirl), 2, 3; Thru, Side, Close to BUTTERFLY;**

- 5-8 Repeat action meas 1-4 Part B except end in SEMI-CLOSED facing LOD:

- 9-12 **Fwd Waltz; Step, Point, —; Backup Waltz, 2, 3; Manuv, Side, Close to CLOSED m facing RLOD;**

- 13-16 **(R) Turn Waltz; (R) Turn Waltz blend to BUTTERFLY M facing LOD; Bal L, 2, 3; Bal R, 2, 3;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-2 Last time thru Part B meas 15-16 retard then Step Back, Point, —;

### COLORADO — Hi-Hat 997

**Choreographers:** Opal and Joe Cohen

**Comment:** Intermediate quickstep dance. Music is good.

#### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED, —, Touch;**

#### PART A

- 1-4 **Fwd, —, Turn R, —; Side, Close, Side, —; Back/Turn L, —, Side, close; Fwd/**



- Turn L, —, Side, Close;  
 5-8 Back/Turn L, —, Run, 2 to CONTRA BANJO LOD: Fwd, Lock, Fwd, —; Manuv, —, Side, Close, Pivot, —, 2 to LOD, —;  
 9-12 Fwd, —, Manuv, —; Side, Close, Back to CONTRA BANJO, —; Back, —, 2, —; Back, Lock, Back, —;  
 13-16 Back/Turn R, —, Side, —; (Whisk) XIB, —, Thru LOD, —; Side, —, Close to CONTRA BANJO, —; Fishtail;

#### PART B

- 1-4 CLOSED DLC Fwd/Turn L ¼, —, Side, Close; Side, —; Back (Swivel) to SEMI-CLOSED RLOD, —; thru (Pickup), —, Turn L ¼, —; Side, Close, Side to CLOSED M face WALL, —;  
 5-8 Back (Swivel), —, Thru, —; Fwd, Close, Fwd, —; Chair, —, Recov, —; Slip Pivot to CLOSED LOD, —, Side, Close;  
 9-12 Telemark, —, 2, —; Semi, —, Thru, —; CLOSED M facing WALL Side, Close, Side, —; Manuv, —, Side, Close face RLOD, —;  
 13-16 Spin Turn, —, 2, —; Recov, —, Back, —; Side, Close, Back, —; Side, Close, Fwd, —;

SEQUENCE: A — B — A — B — A plus Ending.  
 Ending:

- 1-4 CLOSED LOD Fwd, —, Turn R, —; Side, Close, Side, —; Back face WALL, —, Side, Close; Side to BANJO LOD, —, Check Fwd, —;

### MOUNTAIN OF LOVE — Hi-Hat 997

**Choreographer:** Rose Trautman

**Comment:** Easy level two-step to good music.

#### INTRODUCTION

- 1-4 BUTTERFLY M facing WALL Wait; Wait; Tap, —, Tap, —; Behind, Side, Close, —;  
 5-8 Tap, —, Tap, —; Behind, Side, Close, —; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

#### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Walk, —, Face, —;  
 5-8 Side, Close, Cross Thru —; Side, Close, Cross Thru to BUTTERFLY, —; Side, Behind, Side, Behind; Walk, —, 2, to CLOSED facing WALL, —;  
 9-12 Side, Close, Fwd, —; Side, —, XIF, —; Side, Close, Back, —; Side, —, XIF, —;  
 13-16 Turn Two-Step; Turn Two-Step; Twirl, —, 2, —; Walk, —, 2 to BUTTERFLY facing WALL, —;

#### PART B

- 1-4 Face to Face, —; Back to Back, —; BUT-

TERFLY Side, Close, Rock Side, —; Recov, Close, Cross Thru, —;

- 5-8 Circle Away Two-Step; Circle Together Two-Step; Change Sides Two-Step; Walk LOD, —, Face, —;  
 9-12 Change Sides Two-Step; Walk, —, 2, to SEMI-CLOSED facing LOD, —; Fwd, Close, Back, —, Back, Close, Fwd, —;  
 13-16 Fwd, Lock, Fwd, Lock; Walk, —, 2, —; Turn Two-Step; Turn Two-Step to CLOSED LOD;

SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:

- 1-4 Blend to CLOSED face WALL Side, Close, Side, Close; Walk, —, 2, —; Side, Close, Side, Close; Apart, —, Point, —;

### DREAMED UP

by Buford Evans, Prairie Village, Kansas

Head couples promenade halfway around  
 Sides star thru and pass thru  
 Do sa do to a wave and split circulate  
 When you're thru linear cycle too  
 Now star thru across and go track II  
 Find your corner swing and whirl  
 (or change hands left allemande)  
 Promenade that pretty girl

### THE 1982 PREMIUM RECORDS

The coming season brings us four new L.P.s featuring 32 callers (see page 14). As we did for the 1981 records, we'll be running excerpts of these calls in coming issues of the Workshop. Here's the first band from each of the four records.

#### Basic — Record A

**Bob Fisk**

*Mesa, AZ*

Heads lead right, circle up four  
 To a line of four, pass the ocean  
 Split circulate, swing thru, boys run  
 Reverse flutterwheel, promenade  
 Don't stop, heads wheel around, pass thru  
 Wheel and deal, sides you wheel around  
 Star thru, pass thru, wheel and deal  
 Zoom, centers right and left thru  
 The others sashay, centers pass thru, touch  
 Split circulate, walk into a right and left grand

Sides pass thru, both turn right  
 Lady around two, gent around one  
 Make a line of four, touch one quarter  
 All eight circulate, boys run



Centers pass thru, swing thru  
 Boys cross run, all eight circulate  
 Left swing thru, girls you cross run  
 Do a right a left thru, dive into the middle  
 Centers touch, check the wave, girls turn back  
 Wheel and deal, pass thru, right and left thru  
 Box the gnat, square thru, on the third hand  
 Walk right into right and left grand

Sides square thru four hands  
 All square thru three hands, centers pass thru  
 Zoom, sides trade, everybody touch one  
 quarter  
 Split circulate, boys run, pass thru  
 Wheel and deal, centers pass thru  
 Veer left, ferris wheel  
 Centers touch one quarter  
 Box circulate twice, left allemande

### Mainstream Basics — Record B

**Dick Bayer**  
*Fenton, Michigan*

Heads square thru four  
 Do a do sa do, star thru, pass thru  
 Wheel and deal, everybody double pass thru  
 Face the partner  
 Centers of line right and left thru  
 Roll away with a half sashay  
 Right and left thru, flutterwheel  
 Star thru, veer to the left  
 Couples circulate, bend the line  
 Pass thru, wheel and deal, double pass thru  
 Lead couple California twirl, left allemande

Couples two and four lead to the right  
 Circle four, make a line, right left thru  
 Everybody star thru, pass thru, trade by  
 Circle up four, right and left thru  
 Flutterwheel, star thru, pass thru  
 Trade by, all do sa do to an ocean wave  
 Swing thru, boys run, all bend the line  
 Pass thru, wheel and deal  
 In the middle do a right and left thru  
 Same two pass thru, star thru  
 Right and left thru, all slide thru  
 Square thru three, left allemande

### Mainstream & Quarterlies — Record C

**Lee Schmidt**  
*Anaheim, CA*

Four ladies chain three quarters  
 Couples two and four right and left thru  
 Head two ladies chain three quarters  
 Side men roll a half sashay

Lonesome head gents do a do sa do  
 Go forward six and slide thru  
 Allemande left to an Alamo style  
 Swing thru, swing thru, turn thru  
 Allemande left, promenade, don't stop  
 One and three wheel around, eight up and  
 back  
 Curlique, single circulate once  
 Boys run around the girl, step to a wave  
 All eight circulate, recycle, veer to left  
 Ladies trade in the middle, ferris wheel  
 Center four pass thru to a wave  
 All eight circulate, swing thru  
 Boys run, wheel and deal  
 Touch one quarter, walk and dodge  
 Bend the line, pass thru, wheel and deal  
 Zoom, centers square thru three  
 Step to a wave, linear cycle, two lines facing  
 Pass the ocean, spin chain thru  
 Do it again, spin chain thru  
 Ends trade, centers make a U turn back  
 Ferris wheel, center four pass thru  
 Left allemande

### Plus I & II — Record D

**Pat Barbour**  
*Montgomery, Texas*

Circle to the left, walk around the corner  
 Turn the partner left, do paso  
 Back to the partner allemande thar  
 Remake your thar, girls run around the man  
 Promenade, head couples wheel around  
 Right and left, pass thru, bend the line  
 Half square thru, in the middle half square thru  
 Everybody U turn back, allemande left

Head pair square thru four, do sa do  
 Curlique, follow your neighbor, spread  
 Swing thru, girls circulate, boys trade  
 Boys run, bend the line, right and left thru  
 Load the boat, curlique, scoot back  
 Boys run, right and left thru, curlique  
 Coordinate, bend the line, right and left thru  
 Pass the ocean, swing thru, boys run  
 Ferris wheel, square thru in the middle three  
 Allemande left

Two and four right and left thru  
 Half square thru, do sa do, ocean wave  
 Swing thru, boys trade, boys run, bend the line  
 Right and left thru, pass the ocean  
 Spin chain the gears, ocean wave  
 Swing thru, boys run, girls hinge  
 Diamond circulate, flip your diamond  
 Recycle, right and left thru a full turn  
 Square thru, three quarters  
 Left allemande



# AMMUNITION

Sides right and left thru, half square thru  
Split two around one into the middle  
Star thru  
Pass thru, split two around one to lines of four  
Pass thru centers arch ends turn in  
Pass thru, split two around one into the middle  
Pass thru, face your partner, star thru  
Pass thru, face your partner  
Star thru, face your corner  
Left allemande

Walk all round the corner lady  
See saw the partners  
All four men star right  
Turn the opposite left and square the set  
Sides right and left thru  
Heads square thru four hands around  
Split two around one down the middle  
Square thru three quarters around, separate  
Around one into the middle  
Square thru three quarters  
Left square thru four hands  
Bend the line, square thru four hands around  
Outsides California twirl  
Centers pass thru  
Left allemande

Sides square thru four hands, split two  
Around one down the middle  
Right and left thru  
Square thru three quarters around, separate  
Around one into the middle  
Square thru three quarters more  
Left allemande

Heads pass thru, separate  
Around one into the middle  
Pass thru, star thru  
Right and left thru  
Square thru three quarters around  
Bend the line, half square thru  
Centers right and left thru  
Then roll back around one  
Left allemande

Side ladies chain  
Heads pass thru, separate  
Around one into the middle  
Pass thru, star thru, right and left thru  
All four couples California twirl  
Bend the line, go up and back  
Star thru, right and left thru  
Circle four head men break to lines of four  
Cross trail thru, left allemande

Sides circle four once, California twirl  
Separate around one into the middle  
Right and left thru, pass thru, split two  
And line up four  
Go up to the middle and back  
Bend the line like that  
Pass thru, centers arch ends turn in  
Swing the opposite around and around  
Circle four once around  
Cross trail thru  
Go around two, home you go  
Right to partner, pull her by  
Everybody allemande

Heads star thru  
Right and left thru with a full turn  
Circle four half way, dive thru  
Star thru, pass thru, separate around one  
Into the middle pass thru, split two  
Around one into the middle, star thru  
Right and left thru with a full turn  
Circle four half way, dive thru  
Star thru, cross trail thru  
Left allemande

## SINGING CALL ADAPTATION

### I'M LOOKIN' FOR A FEELING

Adapted by Ken Kernen, Phoenix, Arizona

**Record: Riverboat 116**

OPENER, MIDDLE BREAK, CLOSER

Sides face, grand square

I'm lookin' for a feeling

That I once had with you, reverse

I'm so lonely since you left dear

That I don't know what to do

Four ladies chain

Yes you chain across the ring now

You chain the ladies right back home

Roll promenade

I've been lookin' for a feeling

That I lost when I lost you

FIGURE:

Head couples right and left thru and turn there

Side couples right and left thru

And take your time

Head ladies chain across and go now

Side ladies chain across there too

All four ladies three quarters

Left allemande, come back and promenade

I've been lookin' for a feeling

That I lost when I lost you

TAG:

Do sa do the corner one now

See saw around your own

Then bow down low

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Closer, Tag.



# THE BEST FOR LESS FROM

## BILL & ANNE'S WESTERN WEAR

### Complete Line of Square Dance Apparel



1. *Country Classic*. Fitted bodice has round neckline with three-quarter length puffed sleeves. Circular skirt is made in three tiers of coordinating gingham and solid fabric. Belted with grosgrain ribbon sash. Colors: Navy/Red, Brn./Yel. Sizes: 6-20. #SD285. \$45.00.

2. *Holiday Dress*. Fitted bodice has round neckline and cap sleeves. Circular skirt is swirled with self ruffles and trimmed in white. Colors: Dk. red, Forest green. Sizes: 6-18. #SD282. \$45.00.

3. *Very Elegant*. Sheer dress over full satin underlining. Has scoop neckline and three-quarter length puffed sleeves. Trimmed in white lace at hem and sleeves. Belted with grosgrain ribbon sash. Machine wash. Colors: Pink, Orange. Sizes: 6-20. #SD275. \$43.00.

4. *Simply Beautiful*. Fitted bodice has square neckline and slit, puffed sleeves. Gored skirt is made of quilted print fabric. Belted with grosgrain ribbon sash. Machine wash. Colors: Black, Lilac. Sizes: 6-20. #SD294. \$44.00.



# Dresses that are as *PRETTY AS A PICTURE* Pretty as a Picture . . .



1. *Gingham and solid dress with scalloped skirt. Trimmed in wht. "daisy" rick-rack. Colors: Red, Blk. Sizes: 6-20. #MM158. \$42.00.*



2. *An unusual dress style with a multi-colored embroidered dickey. Trimmed with wht. lace on the belt and at hemline. Colors: Navy. Sizes: 6-16. #MM161. \$42.00.*



3. *A new elastic-waist basic dress, trimmed in narrow wht. lace around neck, sleeves, and hemline. Colors: Lt. blue, Lilac, Red, Brn., Kelly grn. Sizes: 6-20. #MM154. \$30.00.*



4. *Ever-popular double-ruffled dress. Trimmed in champagne colored lace. Colors: Wine, Brn. Sizes: 6-20. #MM156. \$40.00.*



5. *Dotted pinafore dress. Wide white lace trim on bodice, sleeves, and skirt. Colors: Red, Navy. Sizes: 6-18. #MM153. \$42.00.*



# Promenade in Style



1. Polka-dot dress with bowed "dickey" and slimming rick-rack front. Petal sleeves. Colors: Red, Navy, Pink. Sizes: 6-20. #MM129. \$40.00.



2. Comfortable elasticized-waist dress has square neckline and puffed sleeves. Trimmed in lots of wide lace. Colors: Yel., Lt. blue, Pink, Brn. Sizes: 6-20. #MM842. \$30.00.



3. A dressy jumper with laced bodice. Trimmed in white rick-rack and braid. (Shown with #MM224 pant/blouse, not included.) Colors: Brn., Red, Green, Navy, Purple. Sizes: 6-18. #MM972. \$30.00.



4. A gingham-checked jumper with bib front and criss-cross straps. (Shown with #MM225 pant/blouse, not included.) Colors: Red, Navy, Brn., Blk. Sizes: 6-18. #MM607. \$20.00.



5. An attractive pinafore jumper trimmed with white lace, even on hemline! (Shown with style #MM225 pant/blouse, not included.) Colors: Navy, Red, Brn. Sizes: 6-18. #MM155. \$30.00.



# Petti-Pants

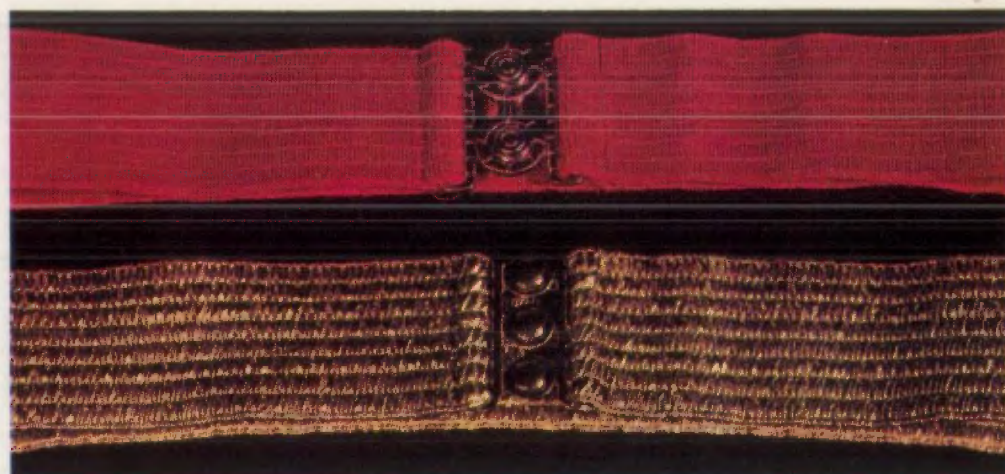


1. Nylon tricot frilly "sissy" pants shirred in rows of lace. Available colors: Wht., Red, Blk., Yel., Orange, Pink, Lt. blue, Lilac, Navy, Brn., Beige, Wine. Sizes: S-M-L. #MMN20. \$8.00.
2. Same as MMN20 but made in poly-cotton fabric. Available colors: Kelly grn. and Forest grn. only. Sizes: S-M-L. #MMN29. \$8.00.



3. Nylon tricot mid-thigh length pants. Available colors: Wht., Red, Blk., Lt. blue, Navy, Yel., Orange, Pink, Lilac, Brn., Beige, Wine. Sizes: S-M-L. #MMN24. \$9.00.

# Ladies' Belts



1. Very popular! Elasticized two-inch-wide belt with metal clasp. Sizes: S-M-L-XL. #MMCB1. Wht., Blk., Brn., Red, Navy, \$4.00. Metallic gold and metallic silver, \$5.00.

# Gored Skirt



1. A 12-gored circular skirt, with nine rows of multi-colored stitching on skirt and elastic waistband. Available colors: Blk., Red, Navy, Brn., Green. Sizes: P-S-M-L. #MM131. \$17.00.



4. "Pettipak" is a transparent vinyl bag with a drawstring top. Able to accommodate the fullest petticoat. #MMPP1. \$2.00.



# Petti-Pant Blouses



1. *One-piece pant/blouse* of poly-cotton no-iron fabric with rows of lace shirred around neckline and on sleeves. Available colors: Wht., Red, Blk., Hot pink. Sizes: P-S-M-L-XL. #MM221. \$15.00.



2. *One-piece pant/blouse* of poly-cotton no-iron fabric with adjustable drawstring collar. Lace trim around neckline and sleeves. White only. Sizes: P-S-M-L-XL. #MM225. \$16.00.



3. *A shirt-styled pant/blouse* of poly-cotton. Elasticized rows of lace extend down to mid-thigh. Available colors: Wht., Yel., Pink, and Lt. blue. Sizes: P-S-M-L-XL. #MM224. \$20.00.

## Blouses



1. *A pretty blouse* with eyelet sleeves and neckline (back zippered). Ideal with jumper or skirt. White only. Sizes: P-S-M-L-XL. #MM126. \$12.00.



2. *Beautifully styled peasant blouse* with ruffle on the sleeves. Made in poly-cotton no-iron fabric. Available colors: Wht., Red, Brn., Beige, Berry. Sizes: S-M-L. #SU700. \$13.00.



# Sew up one seam, and you've got it made!

#LT1

Pre-ruffled, pre-elasticized skirt materials that are ready to go after sewing one seam. Fabric is all poly-cotton and easy care. This is a fantastic way to outfit an entire square dance group in matching or coordinating costumes!

NOTE: Blouse not included, see page E.



#LT2 #LT3 #LT4



#LT5 #LT6 #LT7



#LT8 #LT9



#LT10 #LT11



# Here's How You Do It!

**\* Send us your correct waist measurement. There is no need to add to or subtract from this figure.**

*\*See skirt photo for column code.*

WAIST MEASUREMENT	A	B	C
20"	\$10.20	\$12.60	\$14.40
21"	11.40	13.30	15.20
22"	12.00	14.00	16.00
23"	12.60	14.70	16.80
24"	13.20	15.40	17.60
25"	13.80	16.10	18.40
26"	14.40	16.80	19.20
27"	15.00	17.50	20.00
28"	15.60	18.20	20.80
29"	16.20	18.90	21.60
30"	16.80	19.60	22.40
31"	17.40	20.30	23.20
32"	18.00	21.00	24.00
33"	18.60	21.70	24.80
34"	19.20	22.40	25.60
35"	19.80	23.10	26.40
36"	20.40	23.80	27.20
37"	21.00	24.50	28.00
38"	21.60	25.20	28.80
39"	22.20	25.90	29.60
40"	22.80	26.60	30.40
41"	23.40	27.30	31.20
42"	24.00	28.00	32.00

*How to use the chart:*

Select desired skirt, note letter next to photo. Look to column headed by corresponding letter, then match with your waist size to find price.



SQUARE DANCE  
DRESS PATTERNS

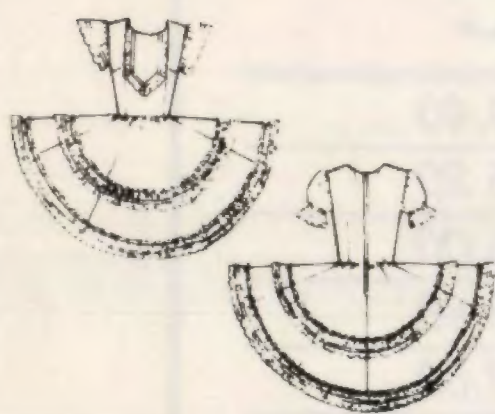
# Authentic Patterns Inc



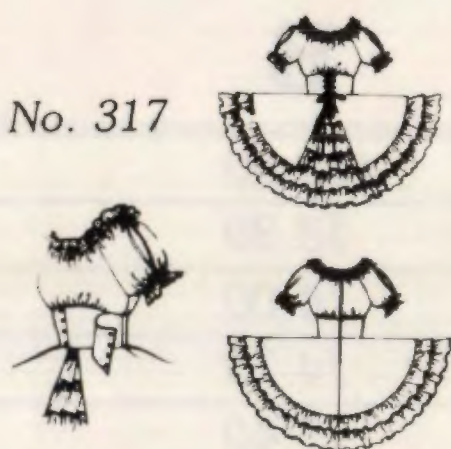
DRESSES	5-7-9	6-8-10	12-14-16	18-20-40
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All patterns on this page are \$4.00.

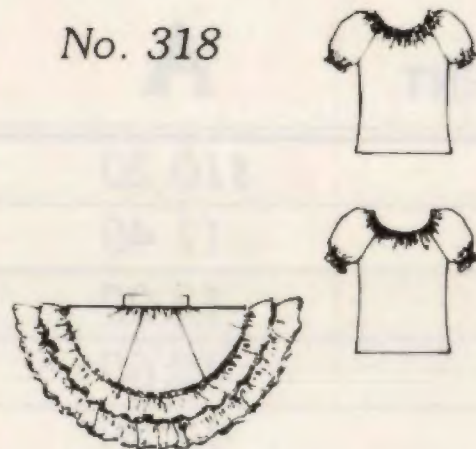
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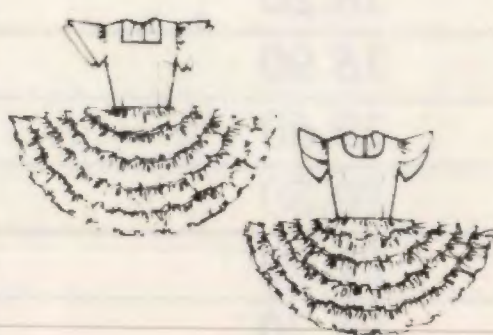


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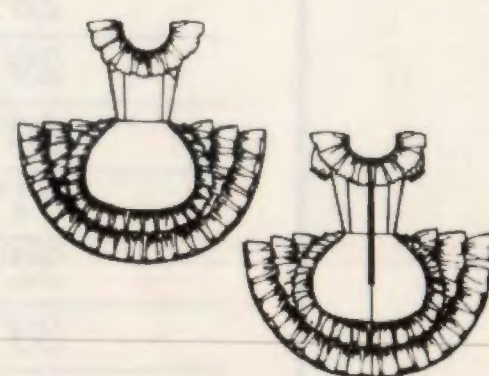
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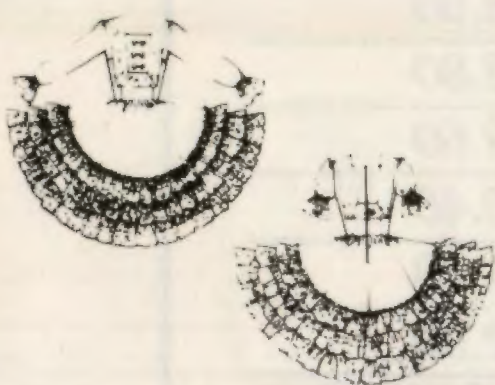
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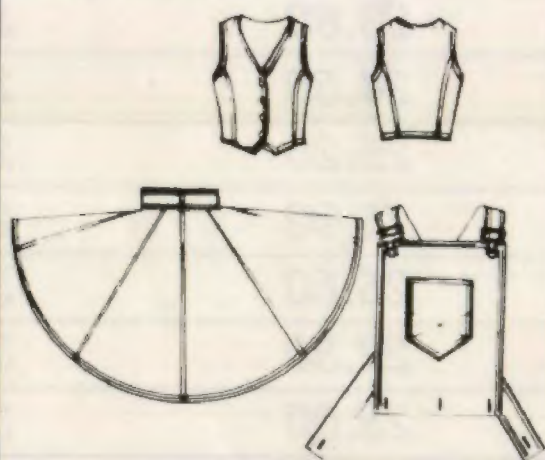
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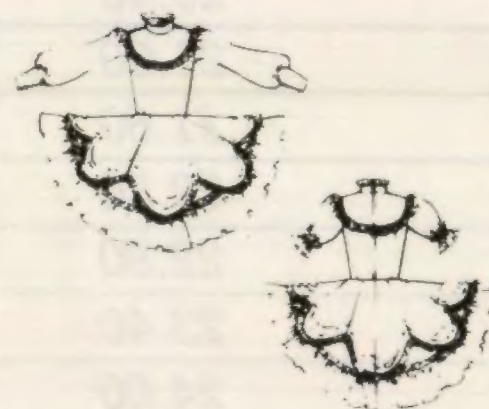
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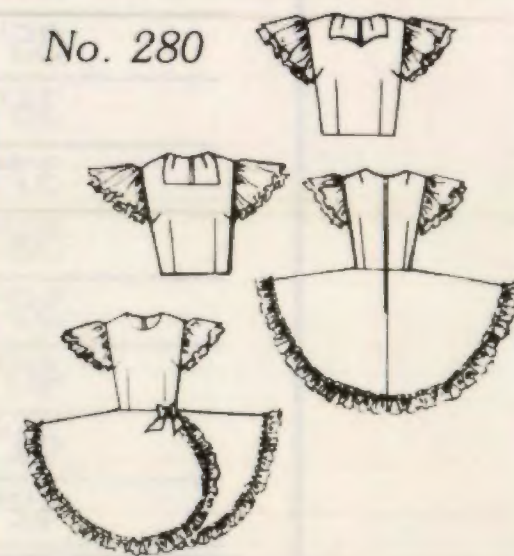
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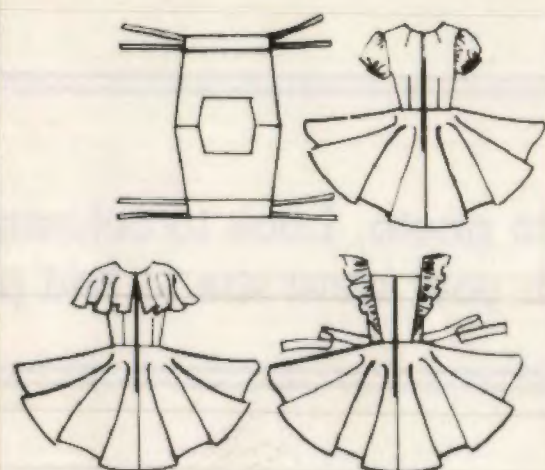
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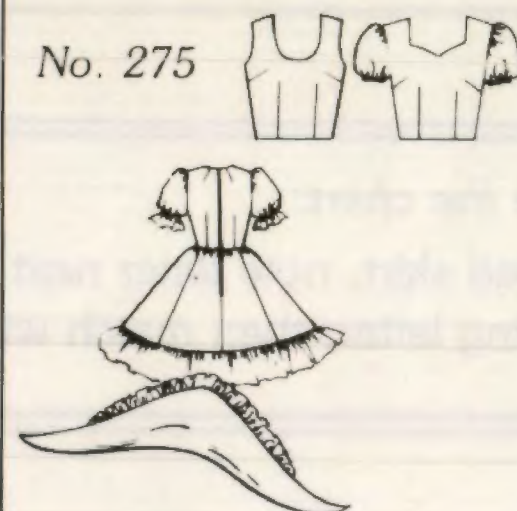
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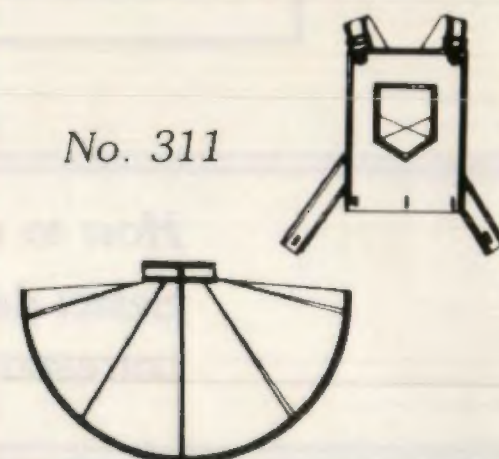
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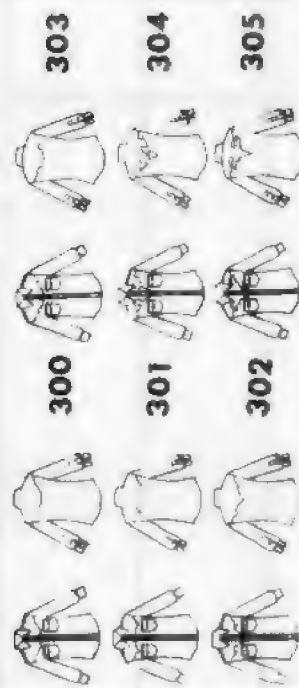
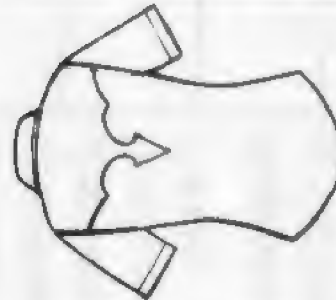
Small — Medium — Large

GIRLS 10, 12, 14  
YOUNG JUNIOR / TEEN 5/6 · 15/16

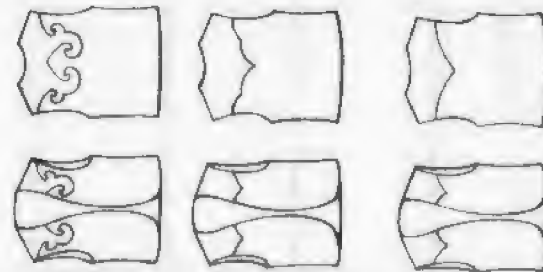
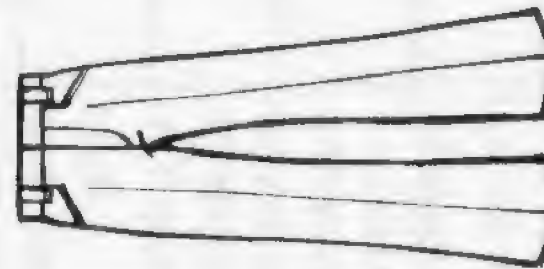


## 17. 17½, 18

\$1.00



\$2.00



42-44-46

83.

**SQUARE DANCE DOLL**



**A new and different doll pattern designed by a top artist exclusively for us. The 24 inch body is made from polyester knit fabric and the face is delightfully embroidered and quilted. Her clothing isingham, eyelet, lace, and net. She wears pettipants and felt dance shoes and has an easy-to-make wig of fur fabric.**

No.	5-7-9	6-8-10	12-14-16	18-20-40
316				
317				
318				
309				
310				
277				
314				
315				
281				
312				
280				
276				
275				
279	28-30-32	34-36-39	42-44-46	
282	Small	Medium	Large	
340				



FROM \_\_\_\_\_

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**THANK YOU.**



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If for any reason you are not completely satisfied  
with any product purchased from us, your money  
will be promptly refunded.

TO MAKE YOUR PHONE ORDERING EVEN  
EASIER . . . may we suggest that before calling,  
you jot down Product Numbers, Quantities, Size,  
and Color.



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# A Whirl of Petticoats

Note: Petticoat Sizes:

P	S	M	L
19"	20"	21½"	23"



1. A double-skirted petticoat of luxurious nylon "chiffon" finished with 3" ruffling on bottom tiers, which totals more than 75 yds. Available colors: Wht., Red, Blk., Pink, Lt. blue, Yel., Brn., Navy, Lilac, Beige, Kelly grn., Wine, Forest grn., Multi-colored. Sizes: P-S-M-L. #MM582. \$30.00.



2. A single-skirted petticoat of nylon "chiffon" with 3 separate graduating tiers. Each tier is finished with 3" ruffling. This design makes for a soft, smooth look. Available colors: (solid colors only) Wht., Blk., Red, Lt. blue. Sizes: P-S-M-L. #C100. \$32.00.



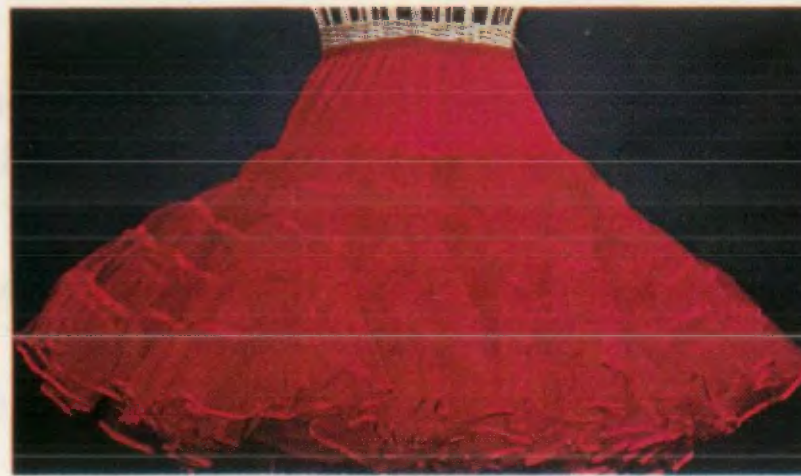
3. A full double-skirted petticoat made of tiers of firm white super sheer tricot (woven nylon). White petticoat is trimmed with colored chiffon ruffling on bottom tiers. Available colors: Red, Blk., Brn., Navy, Pink, Lt. blue, Yel., Multi-colored, and solid Wht. on wht. Sizes: P-S-M-L. #MM584. \$33.00.



4. A full nylon "horsehair" net petticoat with soft chiffon ruffling on bottom tier. Nylon organdy underskirt to prevent scratchiness. Available colors: Wht., Brn., Yel., Orange, Red. Sizes: P-S-M-L. #MM507. \$30.00.



5. Our fullest petticoat. Luxurious nylon organdy petticoat with double-skirted tiers of ruffles, totalling 80 yds. Available colors: Wht., Red, Beige, Yel., Lt. blue, Pastel multi, and Fall multi (dk. colors). Sizes: P-S-M-L. #L80. \$47.00.



6. A favorite for beginners. A not-so-full skirt in tiers of nylon "horsehair" net with self-colored binding on each tier. Underskirt is made of nylon "sheer." Available colors: Wht. and Red only. Sizes: P-S-M-L. #MM578. \$15.00.



# Foot-Stompin' Styles For Men and Women

1. "Swinger." Glove tanned "unlined" leather upper with elastic gore ring in the strap. 1/2" cushion crepe heel. Steel shank, poron insole. Colors: Blk., Wht., Gold, Silver. Sizes: Narrow (AA) 5-10, Med. (B) 4-10. (Also half-sizes.) #PR1. \$20.00.

2. "Scoop." 3/8" strap with elasticized buckle. Leather upper, steel shank, poron insole. 5/8" cowboy stack heel. Colors: Blk., Wht., Gold, Silver, Red, Navy, Brn., Bone. Sizes: Narrow (AA) 5-10, Med. (B) 4-10. (Also half-sizes.) #PR2. \$22.00.

3. "Majestic." Glove tanned leather upper. 3/4" strap with elasticized buckle, bounce back toe. Fully lined, poron insole, steel shank, 1" matched heel. Colors: Blk., Wht., Gold, Silver, Red, Navy, Brn., Bone. Sizes: Slim (AAA) 6-10, Narrow (AA) 5-12, Med. (B) 4-12, Wide (D) 5-10. (Also half-sizes.) #PR3. \$23.00.

4. "Clogger." Patent leather upper, fully lined. Steel shank, bounce back toe, 3/4" strap. Solid maple wood heel that will hold taps. Nails, screws, or glue may be used for tap attachment. Blk. and Wht. patent. Sizes: Narrow (AA) 6-10, Med. (B) 2-10. (Also half-sizes.) #PR4. \$24.00.

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Boots feature 9" high side zipper, with leather feet and tops, pegged shanks, welt construction, composition outsole and cowboy heel.



1. "Ostrich." Medium round toe with gray ostrich printed vamp. Sizes: 7-12D, 7-12EE. (Also half-sizes.) #C830. \$65.00.
2. "Blk. Bucklace." Narrow square toe with a champagne bucklaced vamp. Sizes: 7-12D, 7-12EE. (Also half-sizes.) #C644. \$65.00.
3. "Bucklace." Narrow square toe with a bucklaced vamp. Sizes: 7-12D, 7-12EE. (Also half-sizes.) #C548. \$65.00.
4. "Cheyenne." Has leather upper. Fully lined, again in leather, double ribbed steel shank in the arch, cushion insole and outsole. Colors: Bone, Brn., Wht. Sizes: 7-13D, 7-13EE. (Also half-sizes.) #PR6. \$36.00.



# Solid Good Looks: Men's Shirts



1. *Shirts that a man feels good about wearing with the kind of fit he wants. They're put together in a poly-cotton no-iron fabric and come in sizes 14 to 17½ regular size, 18-20 extra large. Sleeve lengths 32-37 vary according to neck size. Available colors: Wht., Red, Navy, Blk., Brn., Yel. 14 to 17½ and up to 35" sleeves. #DJ1. \$19.99. 18 to 20 and 36-37" sleeves. #DJ2. \$21.99.*

## Checkmates

2. *A Western classic. This shirt is made of a poly-cotton no-iron fabric with a neat 1/8" check pattern. Sizes 14-17½ regular, 18-20 extra large. Sleeve lengths 32-37 vary according to neck size. Available colors: Red, Navy, Blk., Brn. 14-17½ and up to 35" sleeves. #DJ3. \$19.99. 18 to 20 and 36-37" sleeves. #DJ4. \$21.99.*

## White-on-white Western Dress Shirt

3. *This western shirt looks good in a poly-cotton no-iron fabric with an interwoven white on white design. The design of each shirt may vary slightly. Sizes 14 to 17½ with sleeve lengths 32-36 varying according to neck size. #E-22. \$18.99.*



## Bright and Pastel Western Shirts

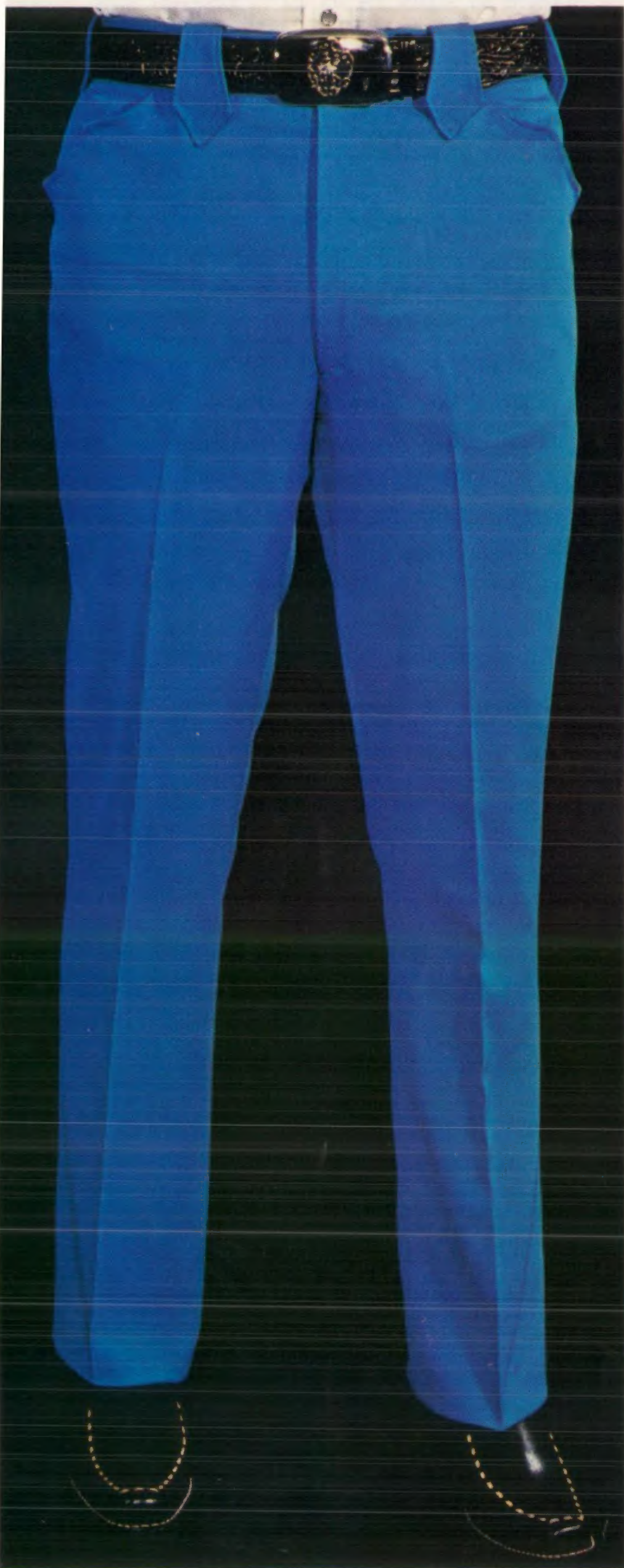
4. *A comfortable western shirt in bright colors and soft pastels. Made of a poly-cotton no-iron fabric. Sizes 14½-17½ with sleeve lengths 32, M, 35 only. Available colors: Beige, Peach, Orange, Spring grn., Apple grn., Lavender. #RM1. \$21.99.*



# Western Dress Pants

## Great Fit! Great Looks!

Styling and comfort for the man on the go are built into these quality dress pants. Features include keystone belt loops, western-style hip pocket flaps with coordinated snaps.



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2. 65% polyester/35% cotton western pants. Washable. Colors: Khaki, Dk. grn., Brn., Steel blue. Sizes: 30-44. (Unhemmed.) #N100. \$24.00.

## Belts

#LP1 #LP2 #LP3 #LP4 #LP5 #LP6



All belts made of top grade cowhide. Available in sizes 30-44. Buckle included. \$9.00.



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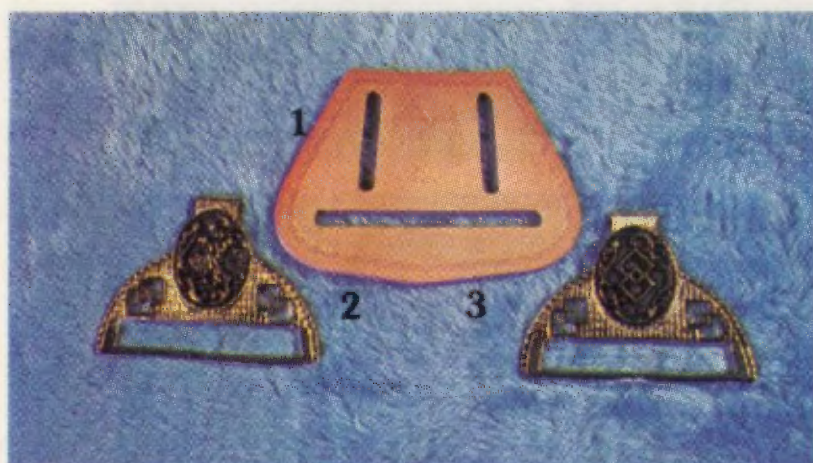


# Velour Towels

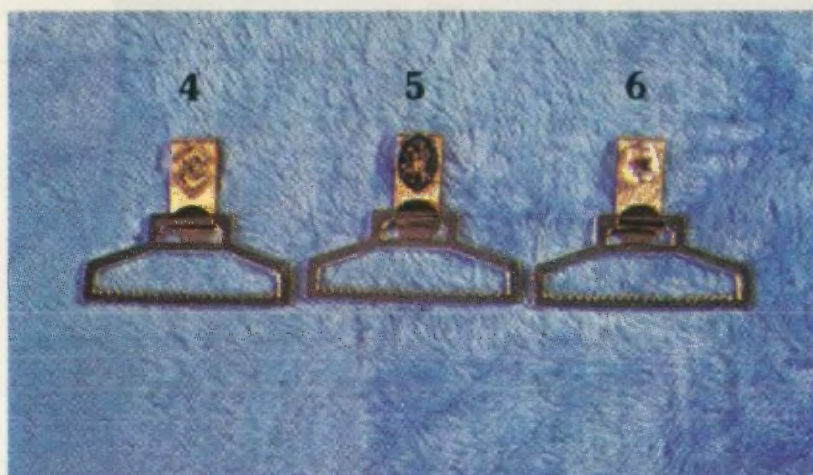
33 different colors — you name it! #MC25 \$3.00



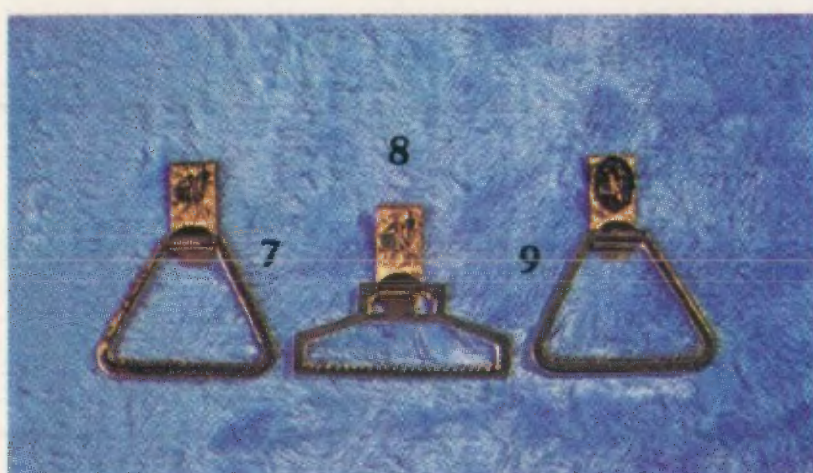
# Towel Holders



1. Leather towel holders available in Black or Natural. #WF20. \$3.00.
2. Gold or Silver. #WF21. \$6.50.
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6. Gold or Silver. #WF25. \$8.00.



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## Bola Ties



- . Assorted colors. Red, Blue, Brn., White. #BT1. \$4.00.
- . Gold or Silver. #BT2. \$5.00.
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- . Genuine Indian Head Penny (early 1900's). #BT5 \$8.00.
- . Gold or Silver. #BT6. \$4.00.

## Collar Tips



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- 3. #WF6. \$6.00.
- 4. #WF7. \$10.00.
- 5. #WF8. \$9.00.
- 6. #WF9. \$6.00.
- 7. #WF10. \$6.00.

## Necklaces



All necklaces come in gold or silver.

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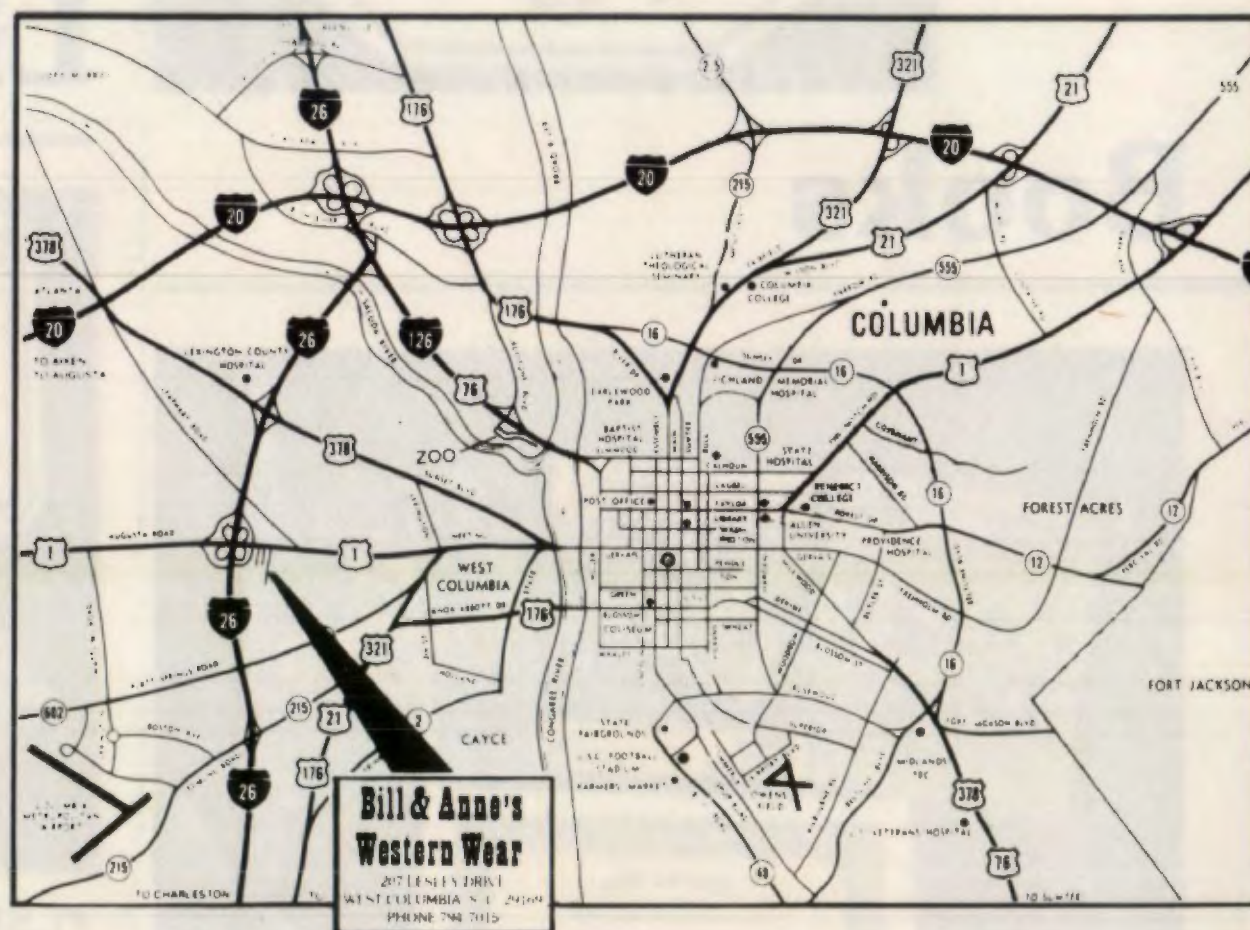
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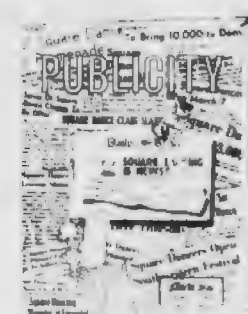
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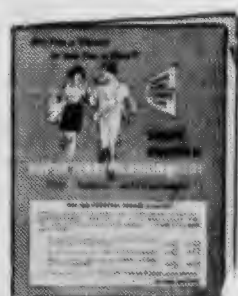


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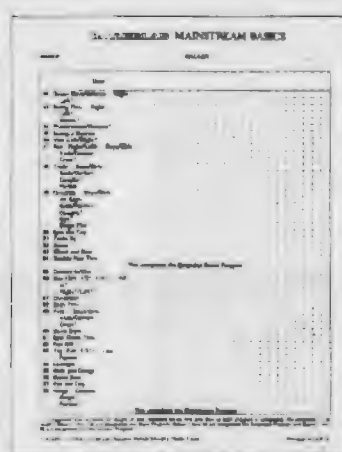


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11. Plastic Record Sleeves \$15.00 per 100, plus \$2.50 postage)



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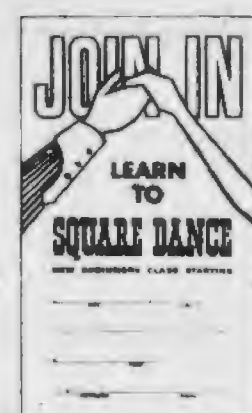
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17



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13. Non-Dancer Promotional Four-page Flyer (\$4.00 per 100 Min. order; \$29.50 per 1000) (Postage \$1.75 per 100)
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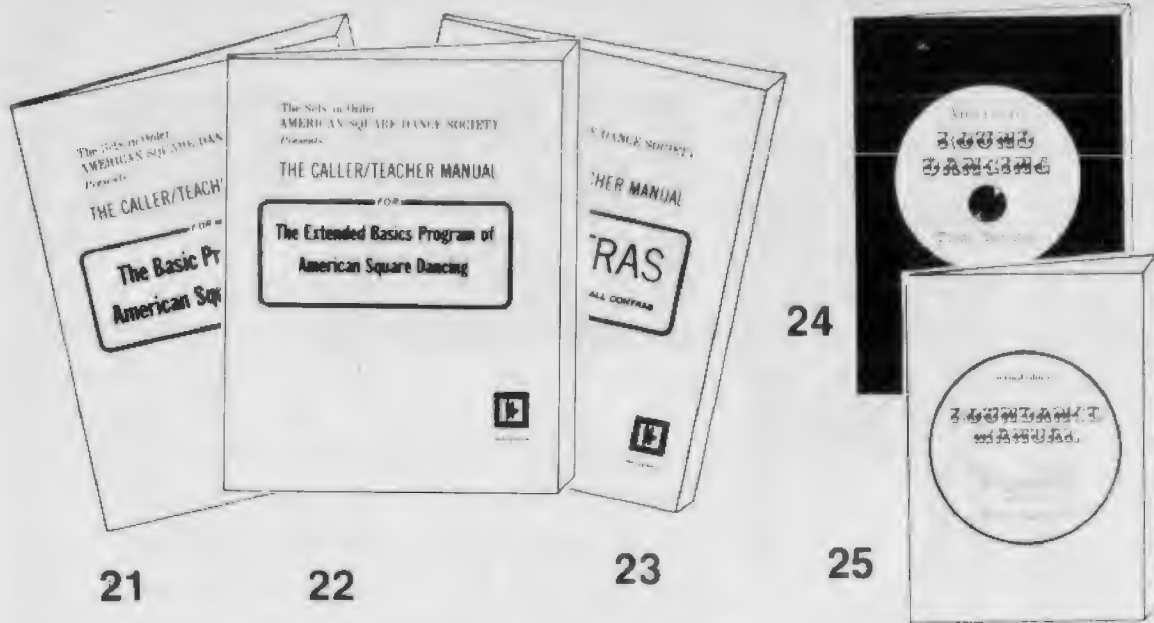


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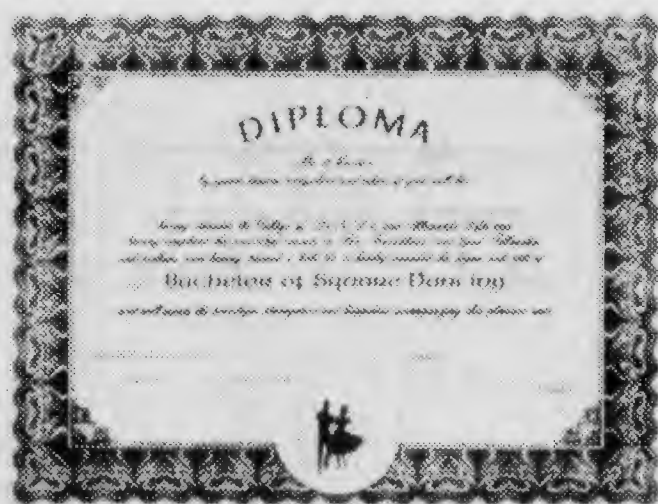


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21. Temporarily out of print — Available early fall  
 22. Caller/Teacher Manual for the Extended Basics (\$6.00)  
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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I have been in the world of square dancing for 13 years and have read your publication for at least 12 of them. I read it from cover to cover and enjoy it very much but your cartoon for August showing a very messy room with the caller saying "Sure was a fun dance tonight," was in very poor taste and a black eye to all good square dancers. We always leave the hall as clean or cleaner than it was when we arrived.

Louis F. Price

Grand Ledge, Michigan

The cartoon was intended only to portray high enthusiasm and not as a slur on how clubs leave their dance halls. We concur with you that the majority of dancers are extremely conscientious and considerate in cleanliness and thus maintain a good relationship with their "landlords." — Editor

Dear Editor:

I would like to contact any square dancers who have had open heart surgery, as to when it was? the type? are they dancing with their



**Bob Vinyard**  
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## J PAT

- JP 101 "Blue Moon Of Kentucky" Bob
- JP 102 "Rhythm Of Rain" Bob
- JP 103 "Selfish" Bob
- JP 104 "Someone Is Looking For Someone" Bob
- JP 105 "I Don't Know Why" Bob
- JP 106 "Heartbreak Mountain" Bob
- JP 107 "She Believes In Me" Bob
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- JP 203 "All At Once It's Forever Joe
- JP 204 "Gonna Have A Ball" Joe
- JP 205 "I Don't Drink From The River" Joe
- JP 206 "I Feel Better All Over" Joe
- JP 207 "Love Has Made A Woman Out Of You" Joe
- JP 208 "Friday Night Blues" Joe
- JP 402 "Four In The Morning" Joe & Bob

### ROUNDS

- JP 301 "All of Me" Loehr's
- JP 302 "No Love At All" Loehr's



**Joe Porritt**  
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cardiologist's knowledge? etc. . . . My husband and I returned to square dancing seven months after a massive heart attack and subsequent surgery . . . The director of the Borgess Cardiac Rehabilitation Center happened to see us dancing on a mall one night and was amazed at the smooth art that it is. He asked that I put some facts together to present to their medical board so that possibly he could get it into the program. I will give him the article in the August issue, *An M.D. Looks at Dancing*, and would appreciate receiving anything else that would help others . . . I have returned to work full time as a broker in a stressful real estate business. Square dancing, however, is a tremendous stress lightener.

Billie Rutledge  
3627 West Red Arrow  
Paw Paw, Michigan 49079

**Anyone who has had a personal experience (doctor or patient) and would be willing to share it with Billie, please write her directly.**

— Editor

Dear Editor:

I certainly do agree with Dick Taylor of England about not liking all position dancing. There is no joy with men paired up in a square.

William Jespersen  
Pine City, Minnesota

Dear Editor:

I want to take this opportunity to thank you and SIOASDS for the scholarship to a caller's school. It was more than I expected and it could not have been possible without the help from you. I have discovered in my few years of square dancing that the people in this activity are the most wonderful and generous people

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LS-102 TWO DOORS DOWN—Lee Swain

LS-201 I AM A DREAMER—Mel Roberts

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Music  
By  
Harry  
McLellan

in the world. Please keep up the good work in awarding scholarships to prospective callers like me who otherwise would not get to go.

Richard Tayloe  
Roanoke, Virginia

Dear Editor:

We would like to amend your European Directory listing for Sardinia to Irene Fitzpatrick, c/o EM3 Mike Fitzpatrick, Port Services, Naval Support Office, FPO New York 09513. By the way the Rocky Rompers Square Dance Club of Sardinia consists of

Navy personnel and their dependents. They are the only club we know of who consecutively hired three lady callers, Jackie Weldon, Diane Wierman and Irene Fitzpatrick. Anyone know of another club who likes lady callers this well?

Diane Wierman  
Great Lakes, Illinois

Dear Editor:

In one of the back issues of your magazine you had an article about a Quadrille Club in Battle Creek, Michigan, which claims to be



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C-043 YOU AND ME by Jim Hattrick

ROUNDS

C-1004 I WANT YOU by Lloyd & Elise Ward (cued)

C-1005 WHAT'LL I DO by Bud & Irene Hornstein

C-1006 CREAM & SUGAR by Ernie & Mary Hovey

HOEDOWNS

C-505 MAGMA patter by Daryl

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H-104 GIMME A LITTLE KISS by Gordon

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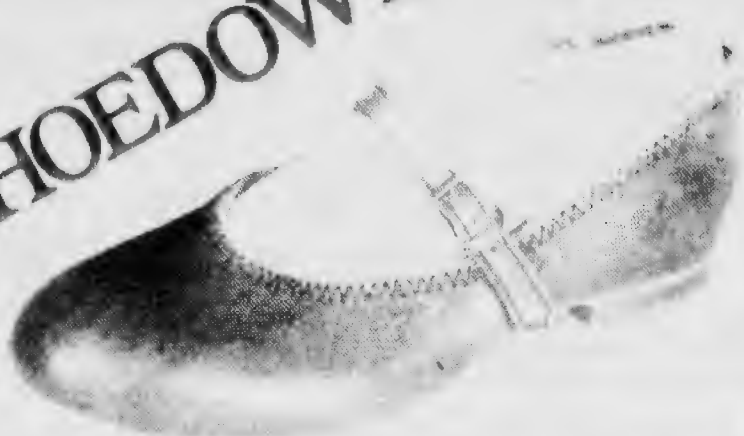
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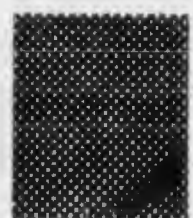


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the oldest club in Michigan. We would hope  
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see if any of them moved from Birmingham to  
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Dear Editor:

As an Information Volunteer for SQUARE  
DANCING magazine, I would like to ask that  
you request dancers who send for information  
to include a stamped, self-addressed envelope  
with their request. Living in Florida we have a  
lot of requests for places to dance and we are  
more than happy to send information on all  
levels, but with postage so high it is almost  
impossible to afford to answer all of the re-  
quests. Thanks.

Helen Bass  
West Palm Beach, Florida

A request to this effect is included with each  
world-wide August Directory. It may be that  
some dancers requesting information have  
overlooked it. It doesn't cost much for one  
individual to include a stamped, self-  
addressed reply envelope but it does mount  
up if the Volunteer has to furnish postage for  
the many requests he may receive. Travelers,  
please take note. — Editor

Dear Editor:

We are organizing a tour of 40 dancers to  
visit Vancouver, Seattle, Salem, San  
Francisco, Phoenix, San Diego, Los Angeles  
and Honolulu from mid-June to mid-July in  
1983. We have contacts with callers in Phoe-

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nix and San Diego but would also like to attend any square dance festivals which might be scheduled for any of the other locations. We would very much appreciate knowing of any dances we might attend so we can finalize our itinerary.

Jack and Sadie Hilton  
42 Lydbrook Place

Otumoetai, Tauranga, New Zealand

**Anyone knowing dates and locations for 1983 festivals or dances in any of these cities, please write the Hiltons directly. You'll be in for a treat meeting and dancing with these**

## New Zealanders. — Editor

Dear Editor:

This letter is directed to smokers. 10 years ago I quit for health reasons. I do not object to anyone else smoking; that is their privilege. But, please, if someone walks away when you light up or does not sit beside you when you are smoking, forgive us. It is not your friendship we are avoiding, it's the smoke. Please give us some place at dances that can be free of smoke. We can hurry through halls and lob-



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Never Die**

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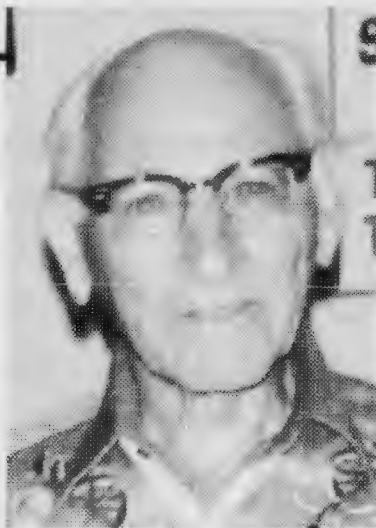
bies, but we cannot leave a dance hall. Please do not say that clubs can get along without the non-smoker. I believe we are in the majority. All we are asking is a smoke-free environment where we can enjoy everyone's company to dance and socialize. We will thank you for it.

Elmer Absher  
York, Pennsylvania



**CALLER  
of the  
MONTH**

*Hayes Herschler, St. Augustine, FL*



**H**AYES HERSCHLER STARTED IN 1957 in Pennsylvania as a self-made caller. Soon after, realizing he needed professional help, he enrolled in a number of callers colleges and clinics, and studied voice with Edith Murphy in Massachusetts. Hayes gives primary credit to Edith, Earl Johnston, and Ed Gilmore for his progress.

In 1960 Hayes and his wife, Vi, built a square dance barn on their farm in Southeast Pennsylvania. They moved to Florida in 1974 and started the St. Augustine Square Saints Club. Hayes has called in many states, including Hawaii and also in Canada. In addition, he has served on National Convention panels and was responsible for a live square dance program on Channel WFIL, Pennsylvania.

Hayes stresses variety and APD rather than



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- TB 221 I'll Fly Away by Bob B.



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new figures. Beginners learn contras, quadrilles and American round dancing along with square dancing and always included in a Herschler program is the teaching and cueing of a number of classic rounds.

Hayes recorded on the TOP label but later formed his own company, "H-Bar-H Records" and at that time released an album for non square dancers entitled "Now Everyone Can Square Dance." In spite of a busy schedule, time has always been allowed to demonstrate square dancing at nursing homes, rehabilita-

tion centers and community functions. For a number of years he presented a weekly patient participation program at a community health clinic.

An honorary lifetime member of Dance Leaders of the Delaware Valley, Hayes belongs to Callerlab, the Florida State Callers Association and is a trustee of Legacy International. On his birthday last year, square dancers gave him a tee shirt that read "Square Dance Callers Never Grow Old" — a fitting commentary.

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- 4B-6036 Lookin' For Love — Bob
- 4B-6035 Gonna Sit Right Down And Write Myself A Letter — Bill V.
- 4B-6017 Things I Treasure — Mike
- 4B-6033 That's What I Get For Lovin' You — John
- 4B-6029 Alone With You — Bob

- 4B-6028 Kaw-Liga — Bill
- 4B-6026 A Good Old Country Song — Bill Volner
- 4B-6025 Everybody's Somebody's Fool — Bob
- 4B-6024 Chain Gang Of Love — Mike
- 4B-6012 I Will Survive — Bill
- 4B-6013 Ghost Riders In The Sky — Mike
- 4B-6019 All The Gold In California — Bob
- 4B-6021 It's Crying Time Again — Bill
- 4B-6022 Holdin' The Bag — Bill & Bob
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- 4B-6003 Ozark Romp — Flip Called — Bill & Bob
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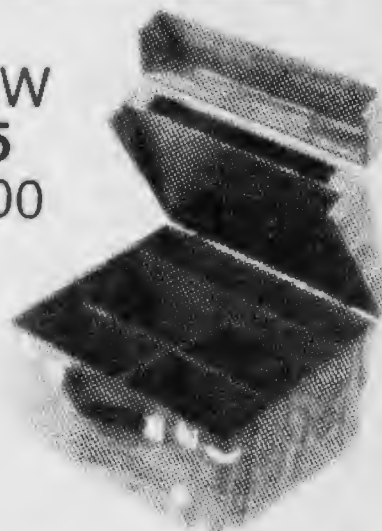
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- 1336 — Jingle Bell Rock  
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- 1335 — Some Love Songs Never Die  
 Caller: Tim Ploch, Flip Inst.
- 1334 — Louisiana Saturday Night  
 Caller: Hubert Kerr, Flip Inst.

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- 1196 — Bill Bailey  
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- 1195 — You Need Somebody  
 Caller: David Davis, Flip Inst.
- 1194 — I Keep Puttin Off Getting Over You  
 Caller: Moe Odom, Flip Inst.

### ROCKIN A RELEASES

- 1374 — James Hold The Ladder Steady  
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- 1373 — Ballad Of Cat Ballou  
 Caller: David Cox, Flip Inst.

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### SINGING CALLS

**DON'T TOUCH THAT DIAL —**  
Ranch House 306

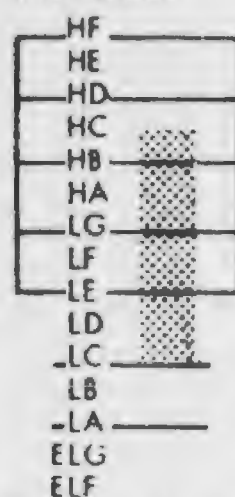
Key B Flat & C Tempo: 120 Range: HG  
Caller: Bill Terrell LB Flat

**Synopsis:** (Opener & Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (End) Four ladies promenade inside — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — Sides promenade halfway — lead to right — circle — make a line — forward and back — touch one quarter — all eight circulate two times — girls turn back — swing corner — allemande left — promenade.

**Comment:** Ranch House leads the field this month in good releases. This one is not an

### HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



exception. Good sound musical quality with adequate danceable figures. Key change is smooth but callers must be ready.

Rating: ☆☆☆☆

## REVIEWER'S COMMENTS

Thirty six releases from only nine companies this month shows an abundance of work on some companies' part. Overall, most releases were above average and the choreography is beginning a trend of showing more effort on the callers' part. Companies should be aware to have caller's voices override the music for good dancing.

### ROSES IN THE SNOW — Ranch House 212

Key: C      Tempo: 128      Range: HC

Caller: Darryl McMillan      LB

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Head couples square thru — four hands — with sides right and left thru — square thru but on third hand spin chain thru — girls circulate go two — meet partner turn thru — left allemande — walk by one — promenade.

**Comment:** A nice instrumental with a figure that offers a change in choreography that is welcomed. The steady beat makes this easy for callers to handle. The dancers liked the figure.

Rating: ☆☆☆☆

### I'LL GET ALONG SOMEHOW — Big Mac 027

Key: D      Tempo: 128      Range: HC Sharp

Caller: Ron Mineau      LA

**Synopsis:** Complete call printed in Workshop.

**Comment:** A nice recording with good music and adequate figure using trade the wave and

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B-302-B TINY BUBBLES Two-step by Bud & Shirley Parrott  
1st band music only; 2nd band with cues

split circulate. A nice feeling of danceability is  
executed in this tune. The dancers enjoyed  
the movements. An overall good release.  
Rating: ☆☆☆☆

— promenade.  
**Comment:** A simple Mainstream figure with ad-  
equate music. Easy calling for those wanting  
to use the record. This release is not unusual  
but the calling is well done. Rating: ☆☆☆

## THE WAY I AM — Hi-Hat 5033

Key: C Tempo: 130 Range: HA  
Caller: Bronc Wise LC

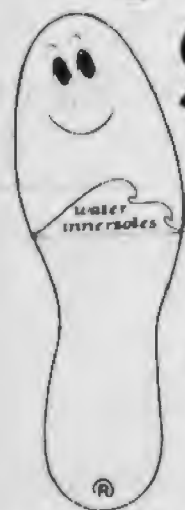
**Synopsis:** (Break) Sides face grand square —  
circle left — left allemande — swing — prom-  
enade (Figure) Four ladies chain three quar-  
ters — heads promenade halfway — heads  
square thru four hands — right and left thru —  
swing thru — boys trade — turn thru — swing

## IN AMERICA — Mountain 8

Key: G Minor Tempo: 130 Range: HD  
Caller: Mark Clausing LF

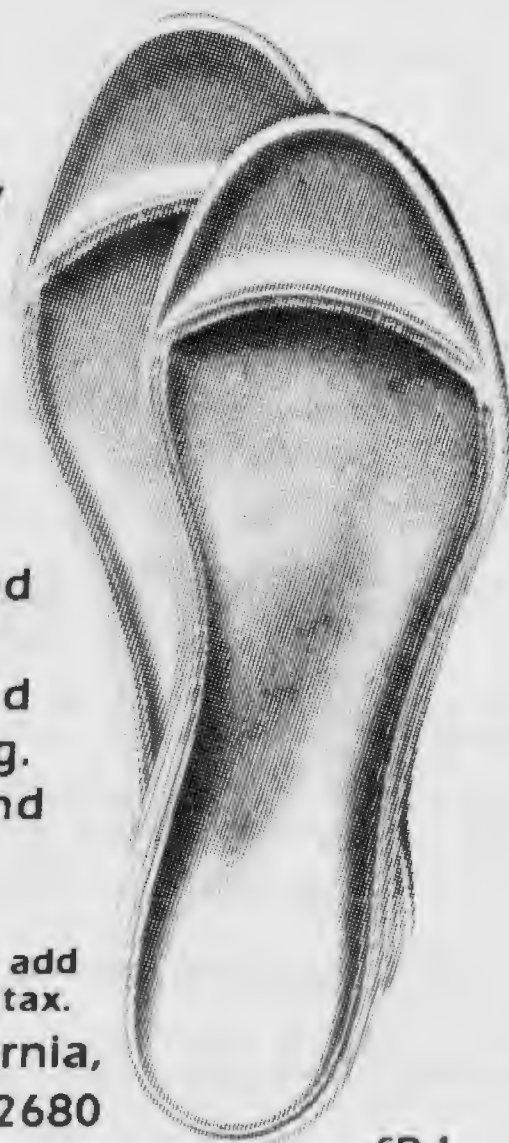
**Synopsis:** (Break) Walk around corner — see  
saw own — allemande left — weave ring — do  
sa do — promenade swing (Figure) One and  
three promenade halfway — down middle  
right and left thru — flutter wheel — sweep one

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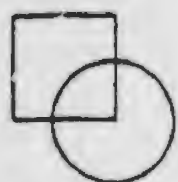


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quarter more — pass thru — do sa do — make a wave — swing thru — boys trade — turn thru — left allemande.

**Comment:** A recent popular western release. The music is very good and figure is adequate. The ability for callers to use should present no problem but the melody is nil. A novelty release. Rating: ☆☆☆

## MEMORY OF YOU — Hi-Hat 5031

**Key: B Flat    Tempo: 128    Range: HC**  
**Caller: Ernie Kinney    LB Flat**

**Synopsis:** (Break) Walk around corner — see saw at home — men star right — left allemande — come back do sa do — girls star left — do sa do partner — pass her by — left allemande — promenade (Figure) Heads promenade halfway — square thru four hands — right and left thru — veer to left — ferris wheel — square thru three quarters — swing corner — promenade.

**Comment:** A nice sounding record and musical background. The release is very smooth with a figure that is Mainstream and is easily danced. Sounds like Ernie dubbed his voice in to make the duo combination. Rating: ☆☆☆☆

## MORE THAN I CAN SAY — Blue Star 2140

**Key: B    Tempo: 130    Range: HB**  
**Caller: Vernon Jones    LG**

**Synopsis:** (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — do sa do corner — touch a quarter — scoot back — roll it — boys run around that girl — right and left thru — flutterwheel — boys reverse flutterwheel — promenade.

**Comment:** A nice start for Vernon in the recording field. The music is good with a lot of bounce making for good dance response. The figure is above average and dancers enjoyed the movement. Callers should be



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Rating: ☆☆☆☆

## PERFECT FOOL — Big Mac 026

**Key: E** **Tempo: 128** **Range: HB**  
**Caller: Jay Henderson** **LB**

**Synopsis:** (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — pass the ocean — extend it too — swing thru — boys run right — ferris wheel — square thru three hands — swing corner — promenade.

**Comment:** A nice tune and well recorded with two voices. The choreography is Mainstream and nothing especially different. The rhythm is steady and outstanding in making dancers want to dance. Music seemed a little loud for dancers on the floor. Rating: ☆☆☆☆

## SHE BELIEVES IN ME — Jo Pat 107

**Key: D** **Tempo: 130** **Range: HG**  
**Caller: Bob Vinyard** **LA**

**Synopsis:** (Break) Sides face grand square — circle left — allemande left — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys trade — girls

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*Produced by Sam Atkinson — Distributed by Corsair-Continental Corp.*

circulate — turn thru — allemande left — walk  
by one — swing next — promenade.

**Comment:** This release has good music but this reviewer feels that callers will have difficulty in executing the calls. The metering is not easy and the melody line may cause problems. The overall rating seems to be average.

Rating: ☆☆☆

**IT DON'T GET BETTER — Ranch House 604**

**Key: D      Tempo: 128      Range: HB**

**Callers: Tony Oxendine & Darryl McMillan LA**

**Synopsis:** (Break) Allemande left — allemande  
thar forward two make a star — men wheel in

— back up star — shoot star — forward two —  
men wheel in — back up star — shoot star —  
right and left grand — swing — promenade  
(Figure) Heads square thru four hands — do  
sa do corner — swing thru — circulate — boys  
trade — boys run right — bend the line — up to  
middle and back — touch one quarter — cir-  
culate one notch — boys run right — swing  
corner — promenade.

**Comment:** A good and well balanced instrumen-  
tal with a well timed figure and not difficult to  
execute. The simplicity of the instrumental well  
played makes this a good release.

Rating: ☆☆☆☆



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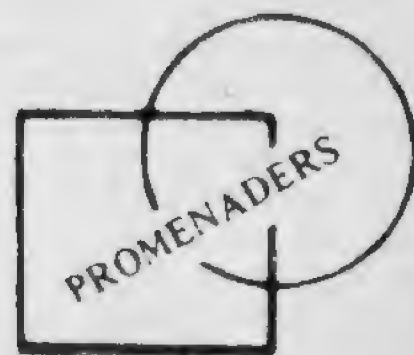
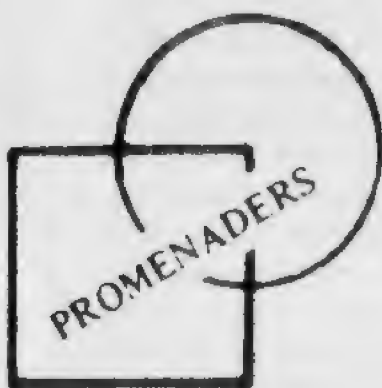
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**I LOVED THEM EVERYONE — Chaparral 509**  
**Key: E Minor Tempo: 128 Range: HB**  
**Caller: Ken Bower LD**  
**Synopsis:** (Break) Walk around corner — turn partner by left — men star right — star promenade your girl — girls roll back and allemande left — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle square thru four — right and left thru — do sa do — make a wave — all eight circulate — swing corner — left allemande — promenade.

**Comment:** Good release with fine musical instrumentation by Johnny Gimble. The tune is

not outstanding but adequate as Ken makes it sound good. Monotony could be the problem for some callers. Figure is simple for dancers to execute.  
 Rating: ☆☆☆☆

**I'VE GOT THE MUSIC IN ME —**  
**Ranch House 505**

**Key: A Flat Minor Tempo: 128 Range: HD Flat LE Flat**

**Caller: Tony Oxendine**

**Synopsis:** (Opener) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Break & End) Four ladies promenade inside — swing own — join

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hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

**Comment:** A release that has a disco flavor with little melody line and gets a little monotonous after so many times through. It might be used as a novelty. Well played instrumental.

Rating: ☆☆☆

**DADDY — Big Mac 025**

**Key: B      Tempo: 130      Range: HC Sharp**

**Caller: Jeanne Moody Briscoe      LC Sharp**

**Synopsis:** (Break) Left allemande — do sa do — men star left once around — turn thru — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — slide thru — pass thru — chase right — girls scoot back — corner swing — left allemande — weave ring — do sa do — promenade.

**Comment:** A western feeling on this tune and the title should not be confused with another tune. The choreography is well timed and executed. The music is above average. The chase right and ladies scoot back was interesting.

Rating: ☆☆☆

**LADY OF SPAIN — Mountain 7**

**Key: C      Tempo: 132      Range: HD**

**Caller: Don Atkins      LD**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A good piece of music in an old tune that will be remembered by the dancers. The figure is nothing special though the dancers seemed to enjoy. The caller can have fun calling this. It keeps the dancers moving.

Rating: ☆☆☆☆

**GOODNIGHT SWEETHEART — Top 25358**

**Key: B Flat      Tempo: 130      Range: HD**

**Caller: Brian Hotchkies      LB Flat**

**Synopsis:** (Break) Walk around corner — see

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saw own — join hands circle left — allemande left — everybody spin the top — turn partner right — girls star left — boys move up — spin the top — turn her by right — boys star left — girls move up — turn thru — allemande left — promenade (Figure) Head two couples curlique — walk and dodge — swing thru outside two — boys run to right — couples circulate — bend the line — right and left thru — star thru — pass thru — allemande left — do sa do own — swing corner — promenade her.

**Comment:** A re-issue of a record previously done by another caller. This will be good for a closer at a dance and the instrumental is good

as Top knows how to produce them. Figure is adequate. Rating: ☆☆☆☆

**HEARTBREAK MOUNTAIN — Big Mac 028**  
**Key: G      Tempo: 132      Range: HB**  
**Caller: Don Schadt      LC**

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads lead right circle four — make two lines — right and left thru — ladies lead Dixie style to ocean wave — boys trade — left swing thru — girls run around the guys — couples circulate — ferris wheel —

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centers pass thru — allemande left — come back and promenade.

**Comment:** A dance that kept the dancers moving rapidly trying to execute the movements. Slowing of the tempo will assist. Good instrumental with fine banjo lead. Figure is not difficult and a well established beat is very favorable. Rating: ☆☆☆

# I WAS COUNTRY WHEN COUNTRY WASN'T COOL — Blue Star 2142

**Key:** C & D **Tempo:** 130 **Range:** HB LG  
**Caller:** Johnnie Wykoff

**Synopsis:** (Break) Four ladies chain — chain home join hands circle left — left allemande — weave ring — swing — promenade (Figure) Head couples promenade halfway — pass thru — U turn back — sides square thru four hands — step to a wave — girls trade — centers trade — boys run right — left allemande — swing — promenade.

**Comment:** A tune that Johnnie makes sound good though this reviewer doubts many callers will handle as capably. The music is above average and the choreography is adequate but nothing special. Rating: ☆☆☆

# WANDERING EYES — Hi-Hat 5032

**Key:** E **Tempo:** 128 **Range:** HB LB  
**Caller:** Tom Perry

**Synopsis:** (Break) Four ladies chain three quarters — join hands circle left — ladies rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) One and three square thru four hands — do sa do corner — curlique — scoot back — boys run — right and left thru — pass the ocean — ladies trade twice — swing corner — promenade.

**Comment:** An easy tune with an interesting dance figure with two voices being utilized makes this a nice release. Most callers should be able to handle this. Good instrumental.

Rating: ☆☆☆

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## LOVE HAS MADE A WOMAN OUT OF YOU — Jo Pat 207

**Key:** D & E Flat **Tempo:** 126 **Range:** HB Flat  
LC Sharp

**Caller:** Joe Porritt

**Synopsis:** (Break) Circle left — walk around corner — do paso — partner left — corner right — partner left — allemande thar — men back in right hand star — slip clutch — left allemande — promenade (Figure) Heads promenade halfway — walk in square thru four hands — meet sides make right hand star — heads back to middle left hand star — once around to same two square thru three quarters



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**Comment:** Very good instrumental with strong beat. A smooth call with movements not difficult. The key change added to the flavor. An above average release with nice dance appeal. Rating: ☆☆☆☆

## OH BABY MINE — Ranch House 603

**Key:** C **Tempo:** 128 **Range:** HA

**Caller:** Tony Oxendine & Darryl McMillan

**Synopsis:** Complete call printed in Workshop.

**Comment:** A fine release. Good music, figure and well recorded. The dancers enjoyed this old tune and the tea cup chain timed out very

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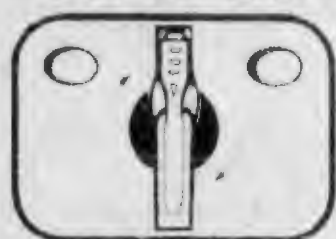
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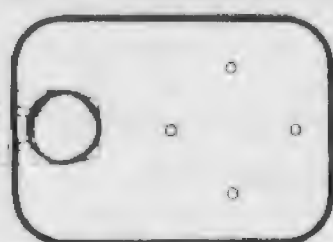
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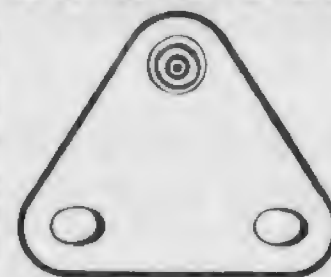
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Rating: ☆☆☆☆☆

### BEFORE THE NEXT TEARDROP FALLS — Mountain 1

Key: E Tempo: 128 Range: HB  
Caller: Eddie Millan LA

**Synopsis:** (Break) Four ladies chain across — chain back — join hands circle — heads roll-away and circle left — men square thru four hands — swing — promenade (Figure) Heads promenade three quarters — sides promenade halfway — centers pass thru — touch a quarter — walk and dodge — partner trade —

right and left thru — slide thru — square thru three hands — swing corner — promenade.

**Comment:** This singing call will have to be executed by those with a fairly good singing voice. A ballad type of song that may be acceptable for middle of evening kind of tip. Nicely done by Eddie. Callers will have to determine their need for this kind of release.

Rating: ☆☆☆

### GUITAR MAN — 4-Bar-B 6042

Key: E Tempo: 130 Range: HB  
Caller: Bill Owsley LB

**Synopsis:** Complete call printed in Workshop.



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7C 109 Wandering Eyes — Posey  
7C 110 She Can't Say That Anymore — Ronnie  
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**Comment:** A good rhythmic dance which has good musical qualities with the use of fine guitar pickin'. The dance is figures that have good movements with a slight change. A good release.  
Rating: ☆☆☆☆

## BEAUTIFUL YOU — Ranch House 702

**Key:** A **Tempo:** 130 **Range:** HC Sharp  
**Caller:** Keith Rippetto **LC Sharp**

**Synopsis:** (Break) Circle left — allemande left corner — curlique — boys run — allemande left — weave ring — swing — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — boys run to

right — tag the line — face to right — wheel and deal — turn thru to corner — left allemande — swing — promenade.

**Comment:** Another reproduction by Ranch House. The use of figures used many times makes the choreography average. The melody line is well established and timing is adequate on the movements.  
Rating: ☆☆☆

## GONE TO GILLEY'S — Blue Star 2139

**Key:** G **Tempo:** 128 **Range:** HE  
**Caller:** Lem Gravelle **LD**

**Synopsis:** (Break) Sides face grand square — circle left — allemande left — promenade

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(Figure) Heads promenade halfway — sides right and left thru — square thru four — do sa do — eight chain four — swing corner — promenade.

**Comment:** A novelty release through the words it expresses. Some of the dancers will enjoy the words. The figure movement is average as well as the music. The recent influx of western dancing and the name Gilleys may make this popular. Rating: ☆☆☆

**Synopsis:** (Break) Walkaround corner — see saw own — join hands circle left — gents star by right — left allemande corner — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — sides right and left thru — flutterwheel in middle — sweep one quarter — pass thru — do sa do — eight chain four — swing next gal — promenade.

**Comment:** A tune that may not seem too easy to call at first but will come along. The choreography is always danceable when Flip does it. The tune has no great musical qualities in its melody alone. The overall rating is not one of Flip's best. Rating: ☆☆☆

**GET IT RIGHT — Blue Star 2141**

**Key: G      Tempo: 132      Range: HB**  
**Caller: Marshall Flippo      LB**

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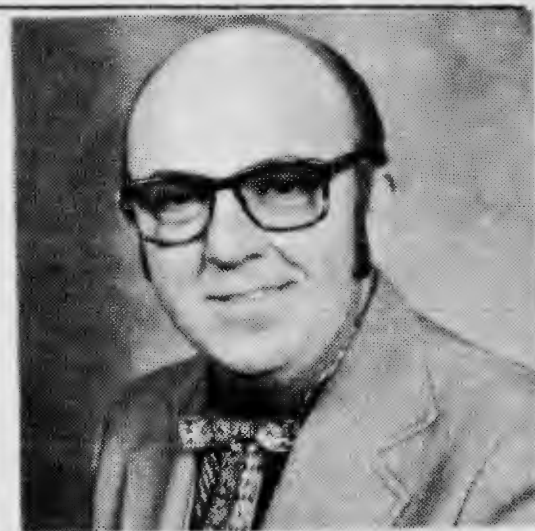
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## AGE — Big Mac 029

**Key: D Tempo: 132 Range: HC Sharp  
Caller: Ron Mineau LA**

**Synopsis:** (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave the ring — do sa do — promenade (Figure) Heads promenade halfway — down middle curlique — boys run right — half tag trade and roll — eight chain three — left allemande — come back promenade.

**Comment:** The Big Mac music has been improving steadily and this release is no exception. Adequate melody line with good beat and in-

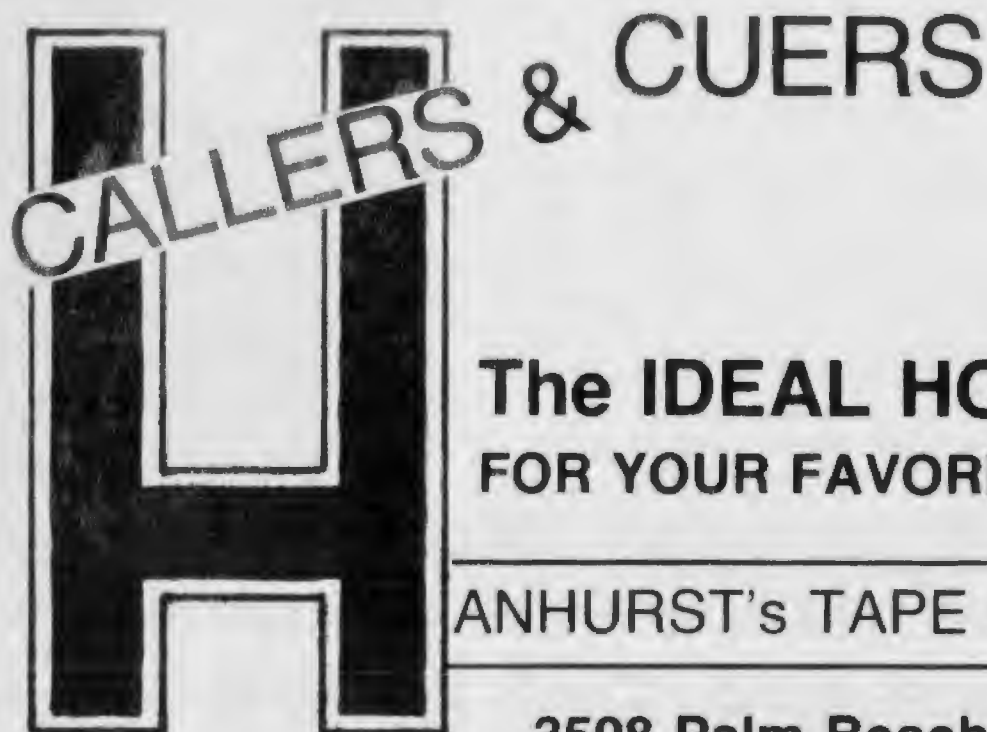
strumentation. This figure is adequate and well called by Ron. Use of half tag and roll with eight chain thru is extent of movement.

Rating: ☆☆☆☆

## OLD TIME FAMILY BLUE GRASS BAND — Hi-Hat 5034

**Key: C Tempo: 132 Range: HA  
Caller: Ernie Kinney LC**

**Synopsis:** (Break) Walk around corner — see saw own — join hands circle — men star right — corner left allemande — weave ring — swing — promenade (Figure) One and three touch one quarter — walk and dodge — circle



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**Comment:** A well played instrumental with a figure that is simple and not difficult to execute. A tune that may be fairly familiar and easy for callers. Not an outstanding release but adequate. Rating: ☆☆☆

### I AIN'T GOT NOBODY — 4-Bar-B 6041

**Key:** E Flat **Tempo:** 128 **Range:** HB Flat

**Caller:** Bob Carmack **LB Flat**

**Synopsis:** (Intro & End) Sides face grand square

— circle left — left allemande — promenade — (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — do sa do — make a wave — swing thru — boys run right — bend the line — right and left thru — flutterwheel — slide thru — swing — promenade.

**Comment:** Good music on a release that callers will have to make execution smooth. The figure is average and Mainstream. Rating: ☆☆☆

This month we include a round dance review (see next page).

## Shirley's

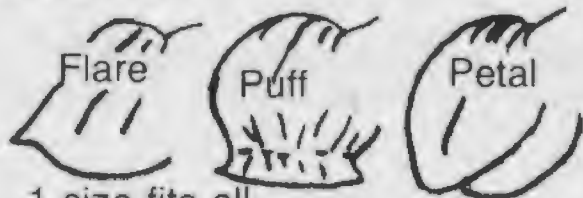
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### ROUND DANCE

#### LINGER AWHILE — Grenn 14300

**Choreographers:** Joe and Es Turner

**Comment:** This is a Hi-Intermediate routine. Primary rhythm is a Slow, Slow, Quick, Quick, Slow. The sequence is straight. Good big band sounding music.

### FLIP HOEDOWNS

#### TEN WHEELER — Hi-Hat 643

**Key:** D

**Tempo:** 128

**Caller:** Ernie Kinney

**Comment:** Efforts of this nature have been tried

before for dancers who want a record they can practice with. The result of the sale depends on the need. Ernie offers a good variety of calls in the A-1 category. The hoedown on the flip side is very adequate. Rating: ☆☆☆

#### ROCKING CHAIR — Hi-Hat 642

**Key:** F

**Tempo:** 128

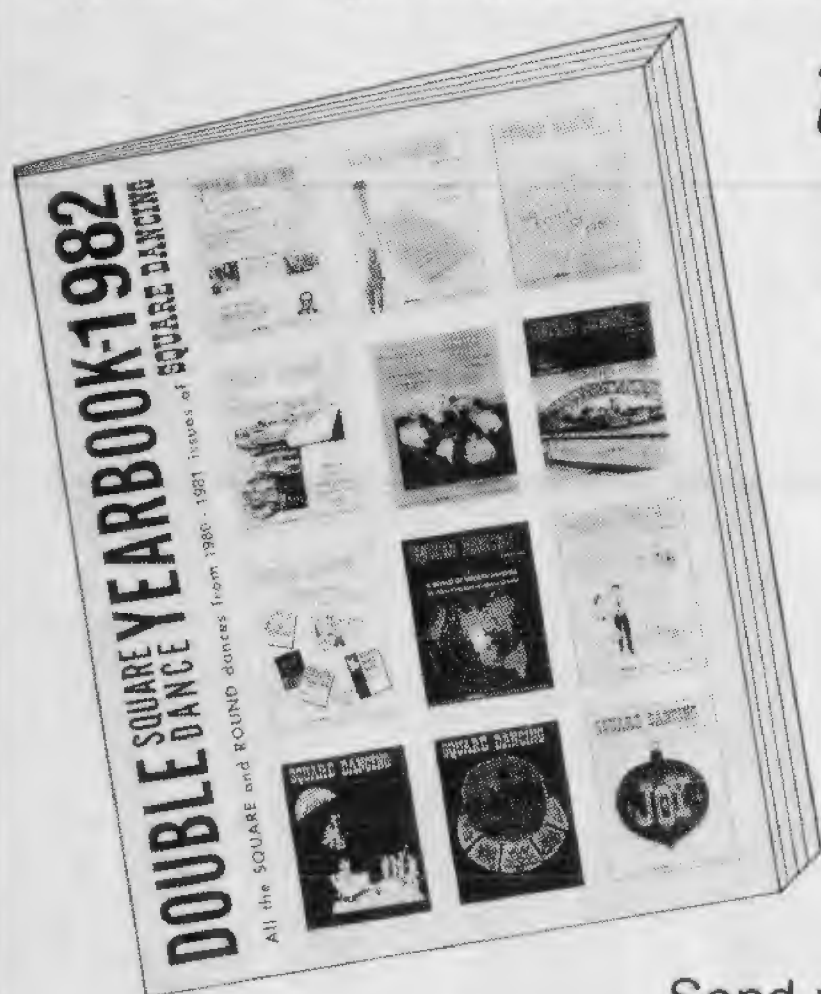
**Caller:** Ernie Kinney

**Comment:** Ernie Kinney has several releases this month. This one offers A-1 challenge hash. Good for dancers wanting practice sessions. Musical accompaniment is adequate for caller's use. The many figures will

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Key: C

Tempo: 132

Music: Patrick McDonald & The Old Timer

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**BLACK MOUNTAIN RAG —** Flip side to Bashful

Key: A

Tempo: 136

Music: Arkansas Mountain Boys

Comment: Another two hoedowns backed up giving a traditional offering and an updated

new sound. The Black Mountain Rag moves along rapidly with fiddle lead. Bashful is more sweet in sound without much drive but offers more of a listening type music and well played.

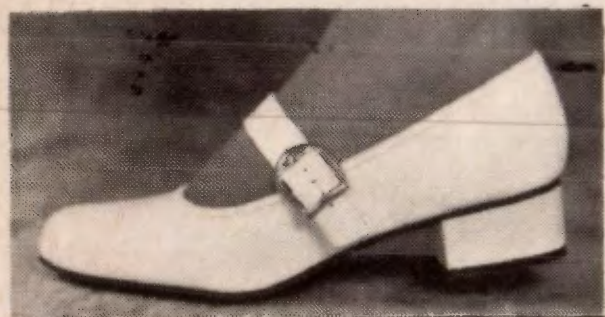
Rating: ☆☆☆

## Correction

In the September magazine On The Record column the first key for Cowboy Heaven should read B Flat.

We do our best to avoid errors. However, if our best occasionally falls short we appreciate being advised.  
— Editor

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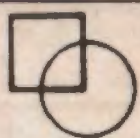


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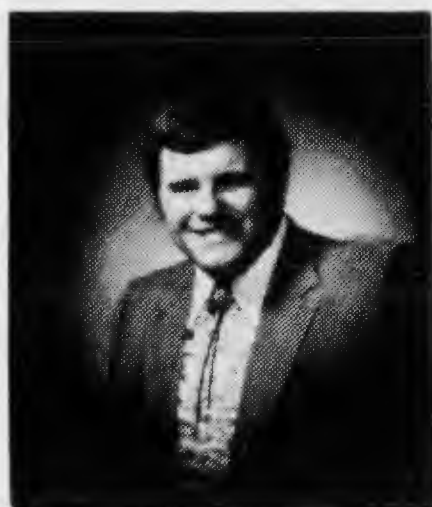


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Erin Records would like to thank the Square Dancers of the World for making our recording endeavor such a huge success. Your support in selecting our round dance releases as Rounds of the Month has been most appreciated. Erin Records vows to continue production of the finest music available for both round and square dancing. You have our word on that.

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nace Creek Ranch, Death Valley, CA —  
186 Hanby Ave., Bishop 93514

Nov. 14 — Sparkle City Squares Festival,  
Scurry County Coliseum, Snyder, TX

Nov. 20-21 — Roanoke Valley S/D Festival,  
Natural Bridge, VA — 4136 Chesterton St.  
S.W., Roanoke 24018

Nov. 20-21 — Mid-South S/R/D Festival,  
Cook Convention Center, Memphis, TN  
— 2519 Hargrove, Memphis 38127

Nov. 20-21 — Turkey Strut, Gatlinburg Audi-  
torium, Gatlinburg, TN — 280 Overlook  
Rd., Asheville, NC 28804

Nov. 20-22 — Western Workshop, Red Deer,  
Alberta, Canada — 10812 154th St., Ed-  
monton T5G 2J7 (403) 489-4672

Nov. 20-22 — Turkey Trot, El Paso, TX —  
(915) 859-8323

Nov. 20-22 — EAASDC Winter Jamboree,  
Ketsch, Germany

Nov. 27 — Jamboree, D.E.S. Hall, Chino,  
CA — (714) 627-5398

Nov. 27-28 — Thanksgiving Trek, Billings,  
MT — PO Box 20901, Billings 59104 (406)  
656-7424

Nov. 27-29 — Lakepoint Funfest, Lakepoint  
Resort, Eufaula, AL — (205) 793-1616

Nov. 27-29 — Southland Stomp, Hawthorne  
Memorial Center, Hawthorne, CA — 6000  
Marita St., Long Beach, CA 90815

Dec. 4-5 — Annual Fumblin' Feats Festival,  
Palo Verde High School, Blythe, CA — PO  
Box 1079, Blythe 92225

Dec. 4-5 — Holiday Happening, Jekyll  
Island, GA — P.O. Box 21, Smyrna 30081

Dec. 4-6 — Fontana Hoedown, Fontana Vil-  
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Stribling Circle, Spartanburg, SC 29301

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## LADIES LABELLED

A venture by Merrbach Records to name  
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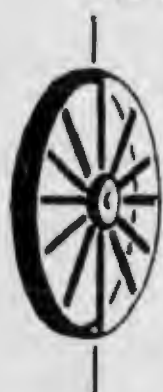
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## PRESERVATION FOR POSTERITY

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## A NEW ORGANIZATION

A new national square dancers' organization was established on June 26, 1981, in Seattle, Washington. 19 states sent voting delegates; 10 other states were represented with official observers. A constitution, by-laws, standing rules and three resolutions were adopted. Jim and Jan Maczko, California, were elected president along with vice presidents for three national regions and a secretary and treasurer.

Membership in the United Square Dancers of America is open to "any organized, non-profit square dance group or other organized groups representing square dancers within a state that will subscribe to the purpose, rules, by-laws and policies" of the group. Charter members will be granted to organizations who join prior to June 25, 1982.

For further information contact the Maczkos at 632 Camino de Clara, Solano Beach, California 92075.

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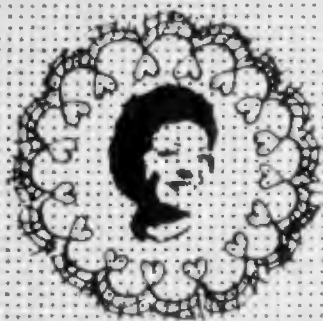
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